

portfolio



For Richard D. Taylor
with best wishes for an early
release from this over less
gratifying treadmill

Tom Naegle



We the People





Portfolio '88

The Senior Yearbook of the High School of Art & Design

*Fifty-Seventh Street
and Second Avenue,
Manhattan*

Irwin M. Gross, Principal

The High School of Art and Design is the professional arts high school operated by the Board of Education of the City of New York. This school combines a regular four year high school curriculum with four daily periods of studio instruction in twenty categories. Admission is based on an entrance aptitude test and portfolio-evaluation given to eighth and ninth grade applicants every year.

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New York

Spring 1988



Dear Graduates of June 1988,

I read somewhere this past year that in our country, some seventy million turkeys were prepared for the holiday of Thanksgiving. In almost every home, the meal began with someone offering a prayer.

Clearly, we all have much to be thankful for. In these United States, the freedoms that we enjoy include the freedom of expression. For you as artists, that freedom of expression includes visual expression. For you as graduates of Art & Design, that visual expression, yes, and verbal and intellectual expression as well, has been developed and tuned in perhaps the finest high school of its kind in these United States. Certainly, that is appropriate since our city of New York is the world capital of Art.

The excellent faculty of Art & Design has worked with you to develop your talents of expression to the maximum. Your families, recognizing your talents, have been a source of support and encouragement for the development of those talents. Now you leave Art & Design and go into the world. That world may be the world of work or a world to further develop your talents. In either event, I urge you, not only on Thanksgiving but all of the time, to be thankful for all that you have received; both training and encouragement.

On Thanksgiving, as noted, the meal begins with a blessing. In this instance, where we all have so much to be thankful for, we must not simply say a blessing, but in effect, we must be a blessing, both to those who trained you, to those who have supported you and to the country which has provided you with that freedom of expression.

This will be my final graduation since I am retiring. I, too, have much much to be thankful for. For all of you and for the staff I have worked with, and the support I have received from everyone; and memories, yes, many fond memories, all of this and more; is what I am personally thankful for.

Warmly,

Dr. Irwin M. Gross
Principal



Portfolio '88, Volume XV addresses the freedoms, opportunities and obligations bestowed on us by our two hundred year old Constitution. Just as that meticulously hand-written document reflects and incorporates, — subject to later additions and refinement, — the best of the thinking and aspiring of its authors in their time, so does our yearbook, which, come to think of it, owes its very existence to the foresight and wisdom of the Founding Fathers. In the name of the People, they deliberated behind closed doors. Portfolio '88 can lay claim to a higher rate of popular participation, but then these pages have but little impact on history beyond our very own. Still, 236 seniors completed 576 pieces of work for inclusion in this annual publication, manifest evidence of the continued validity of our school and its programs.

As part of our four year curriculum toward a professional portfolio, backed by academic

achievement and competence, a combination equally suitable to gain entry to an art college or a studio job, this yearbook, as its name implies, serves both as a showcase and the traditional memento of attaining high school graduation.

Somewhat leaner in content and scope than previous issues, Volume XV reflects the paucity of staff and mounting anxiety that have beset our school in anticipation of new leadership. May the Chancellor soon make good his inaugural promises and come to recognize and help revitalize our institution, as the unique model of imaginative productivity, professional purpose and social integration for which we have been known for fifty-two years.

Thomas F. Naegele

Thomas F. Naegele, Class of 1942
Member of the A&D Advisory Commission
Executive Editor/Art Director

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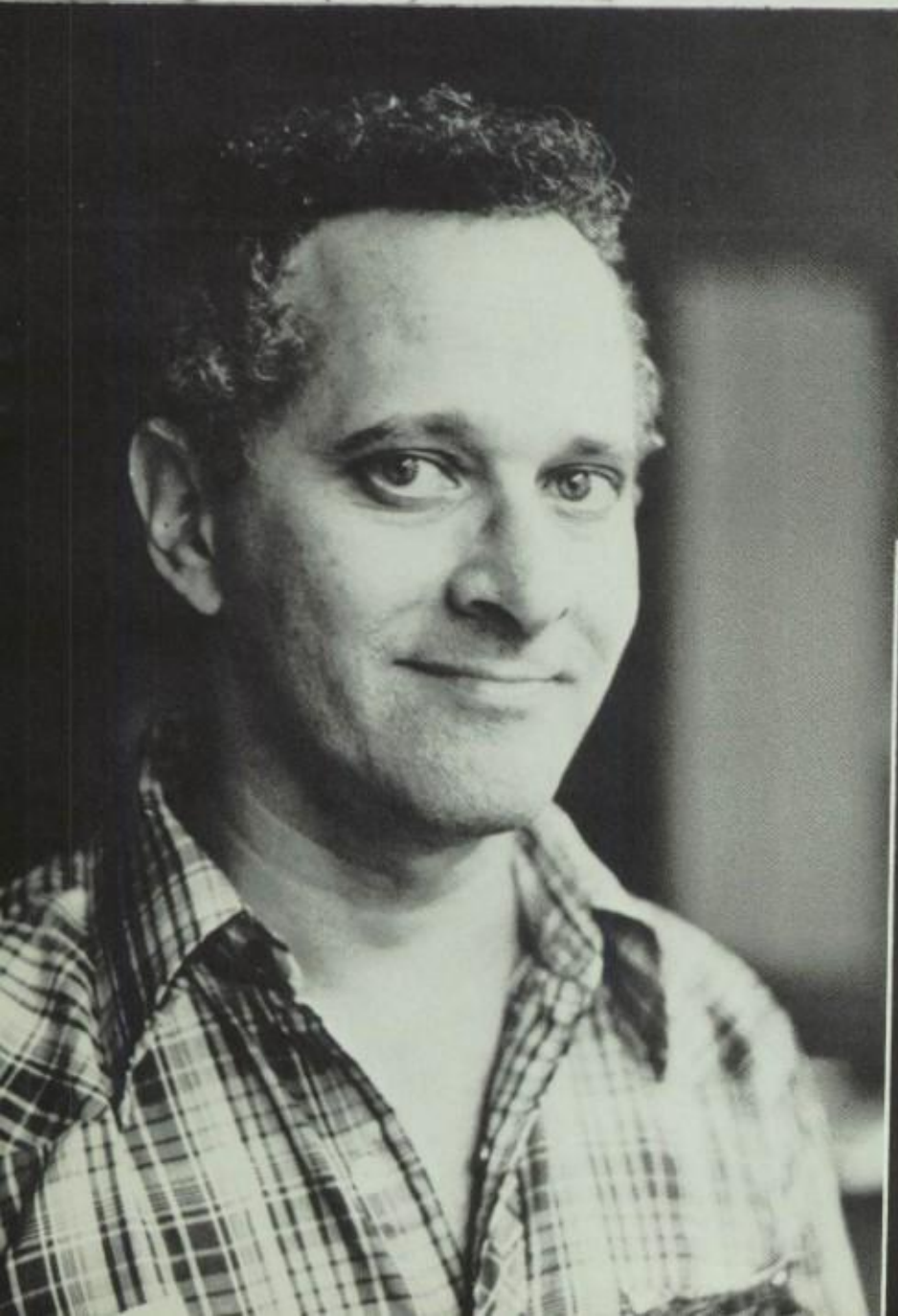
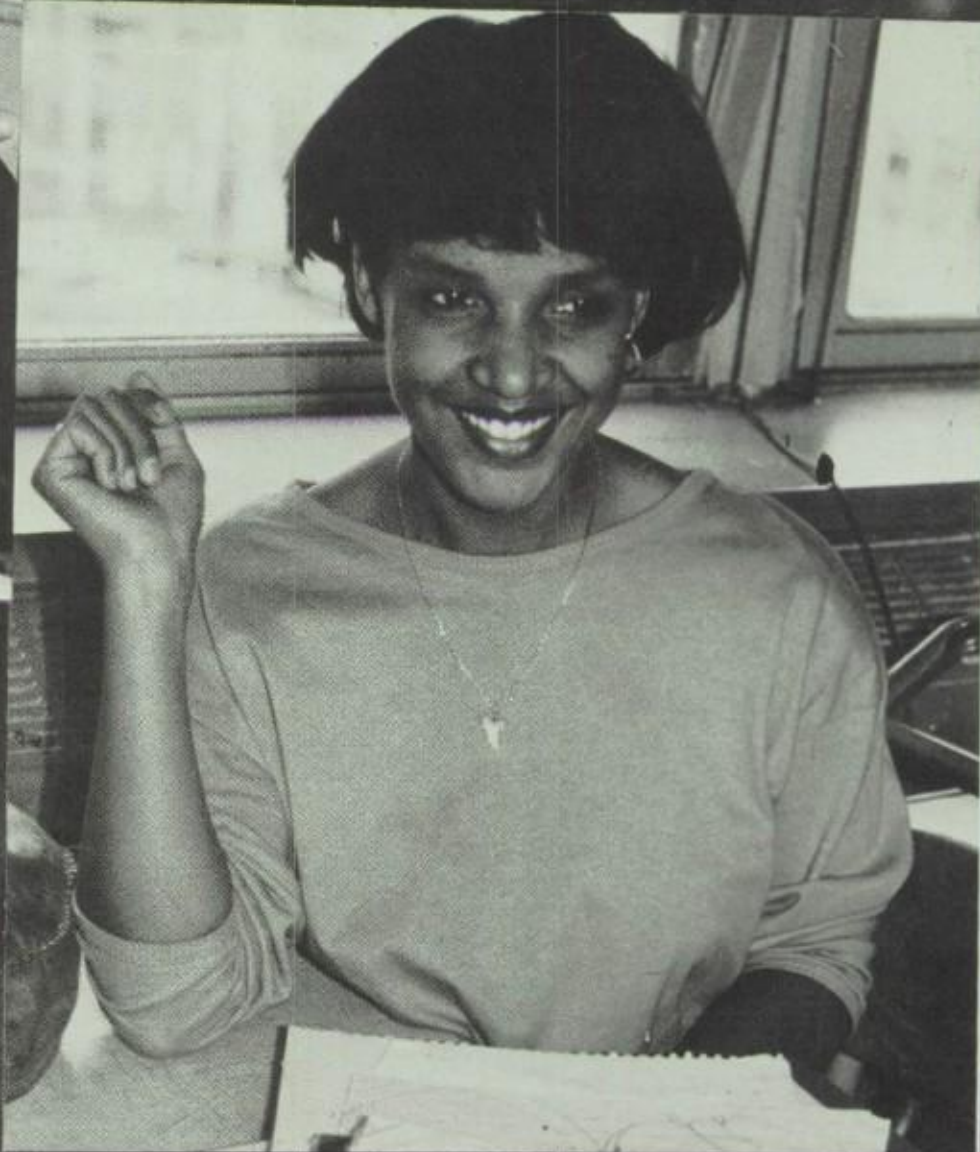
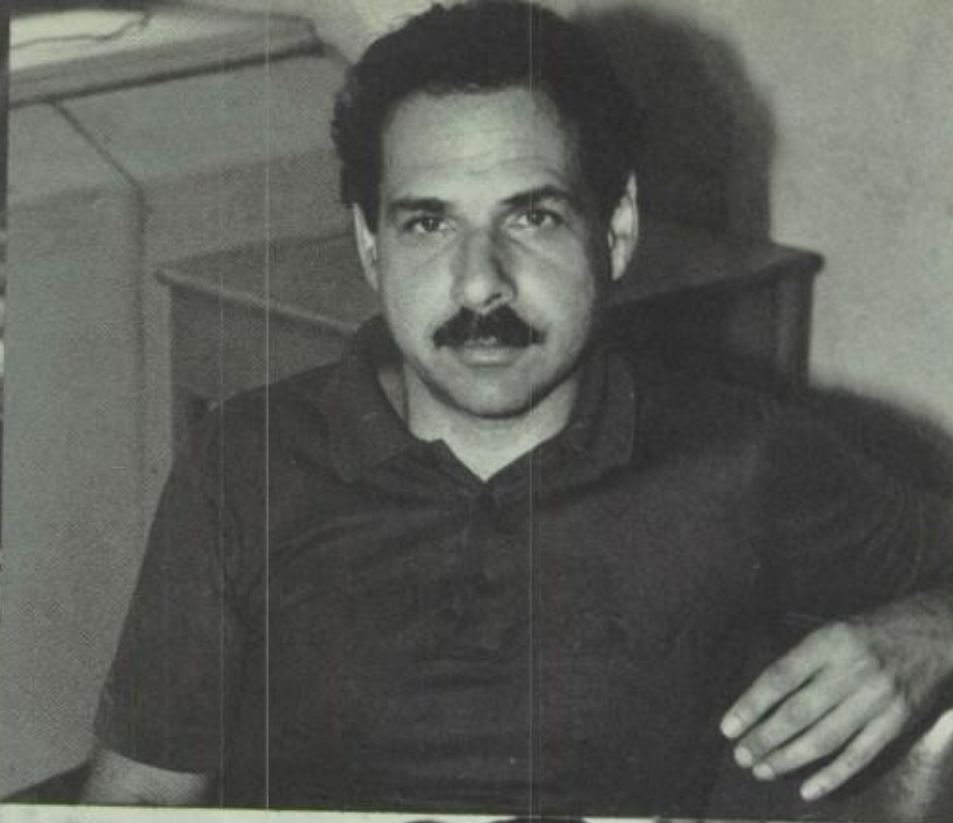
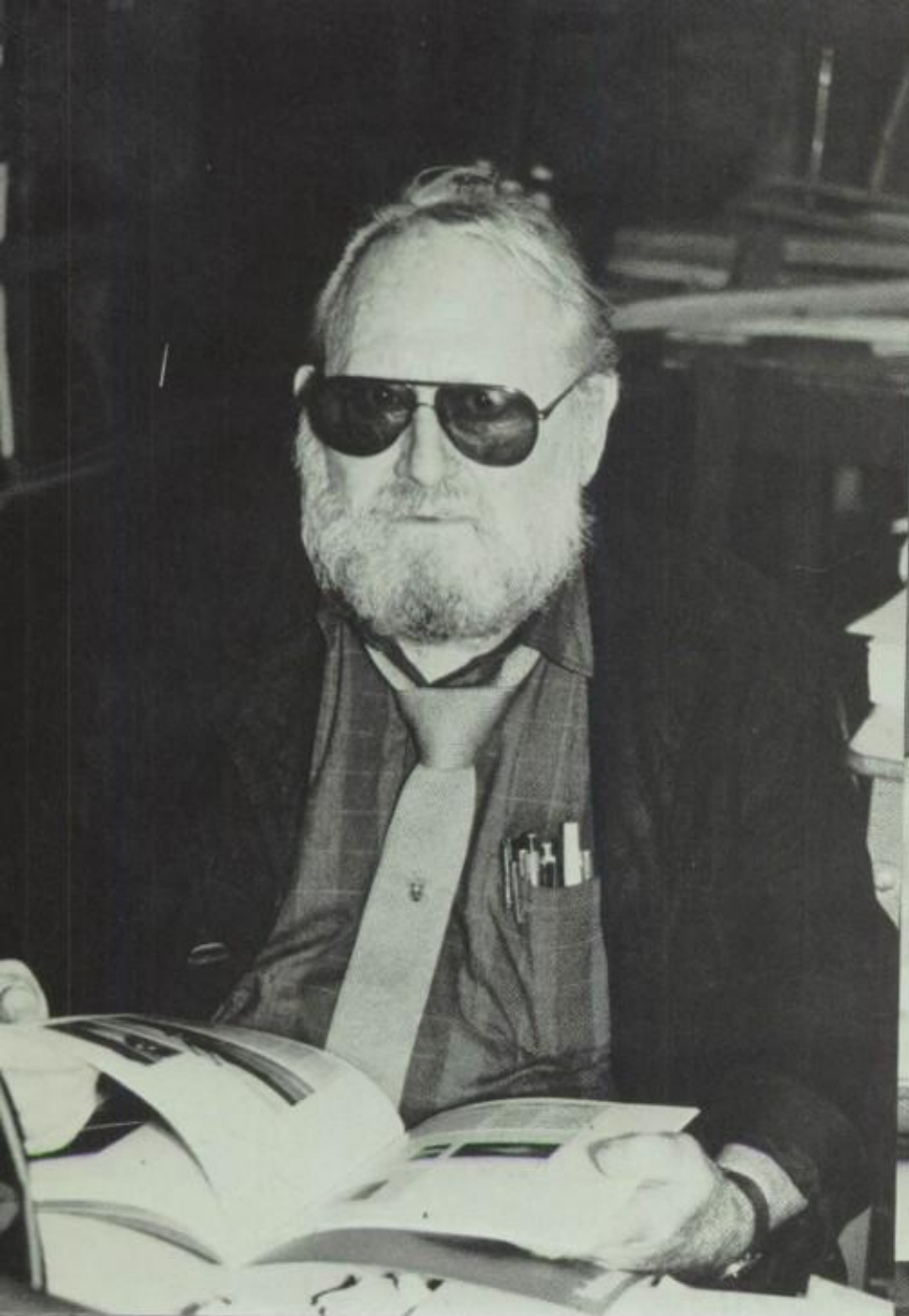
Congratulations and heartfelt thanks to my dedicated colleagues and the great majority of the Senior Class who availed themselves of the unique opportunities offered by this publication. Their vision and skill are documented between the covers of this book, as a testament not only to the capabilities of urban youth and public vocational education, but to each artist as an individual creative spirit.

Special thanks go to Lisa Fonfrias, Irinne Luzung, Paul Maxwell, Denise Singleton and Victoria Wan for pitching in with daily chores, errands and details that went into this volume. We apologize for any omissions or errors that may have escaped correction.

Going to press late, in spite of efforts to the contrary, we want to express our appreciation to Frank Bolton and the folks at Delmar Printing Company, Charlotte, N.C., on whose professional performance and dependability we have come to rely year after year.

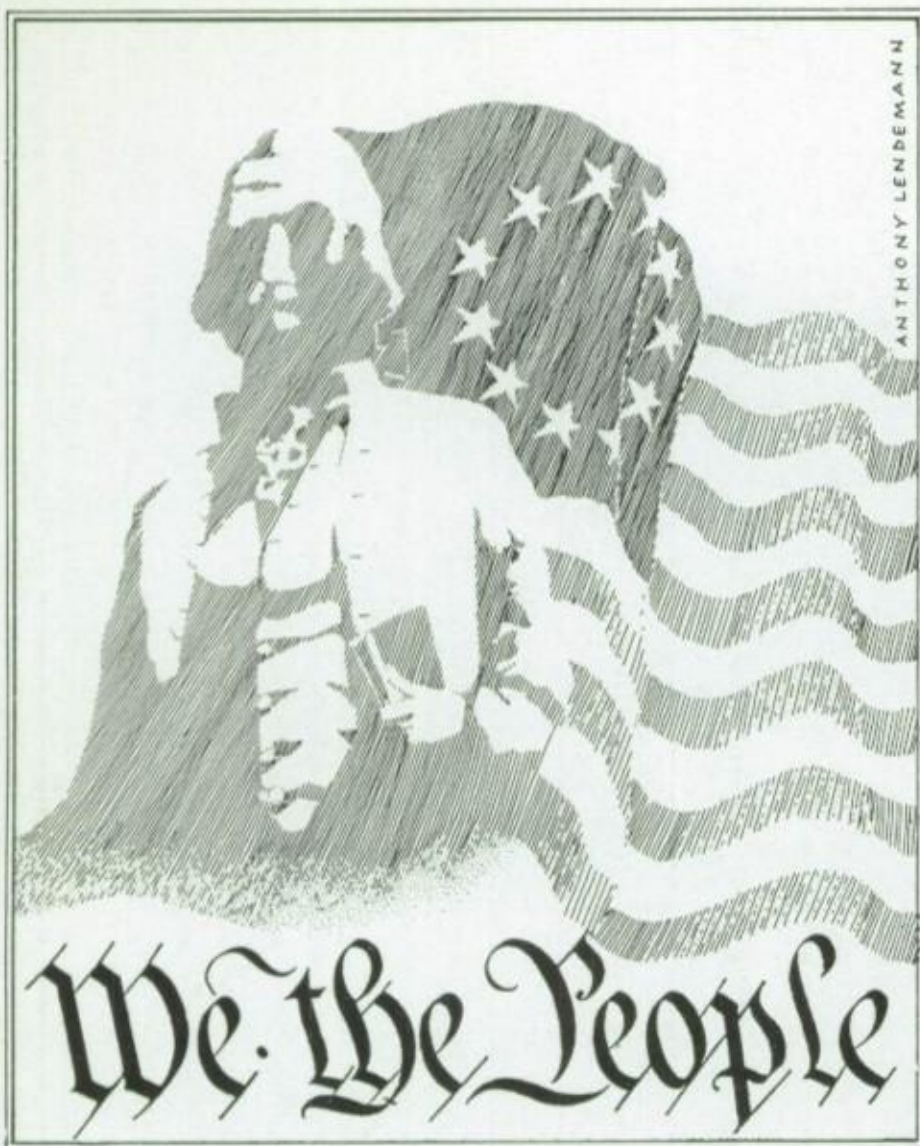
The 1987 Annual Yearbook Hall of Fame Award was presented to us, for the sixth time in a row, by the New York Daily News in cooperation with the Board of Education and Fuji Photo Film Company. This professional recognition, coupled with the gift of a Fuji camera, with which some of the pictures in this volume were taken, is gratefully appreciated.

Thomas F. Naegele
17 May, 1988

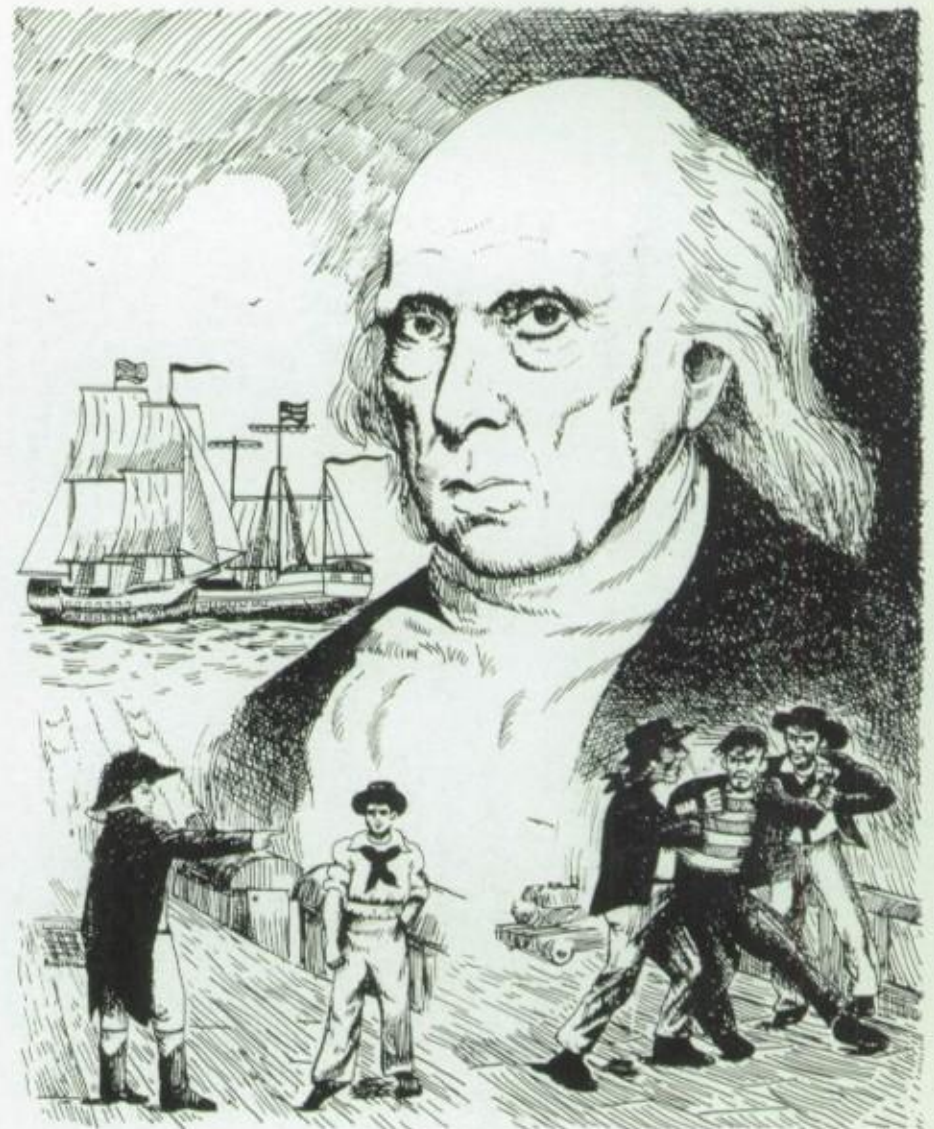


ILLUSTRATION

The United States Constitution, the legal document defining the moral and ethical foundation of our nation's destiny through two hundred eventful years, is an overwhelming topic for artists at any age. Baffling in its breadth of meaning and frustrating in our dependency on historic picture material and familiar symbolism, the illustration classes of Messers Robert Frank, Jeffrey Borkon, Irving Docktor and Ms. Sheryl Carmichael produced the epic panoply on the following 10 pages. A vivid reminder that those who do not study history are condemned to re-live it . . . □

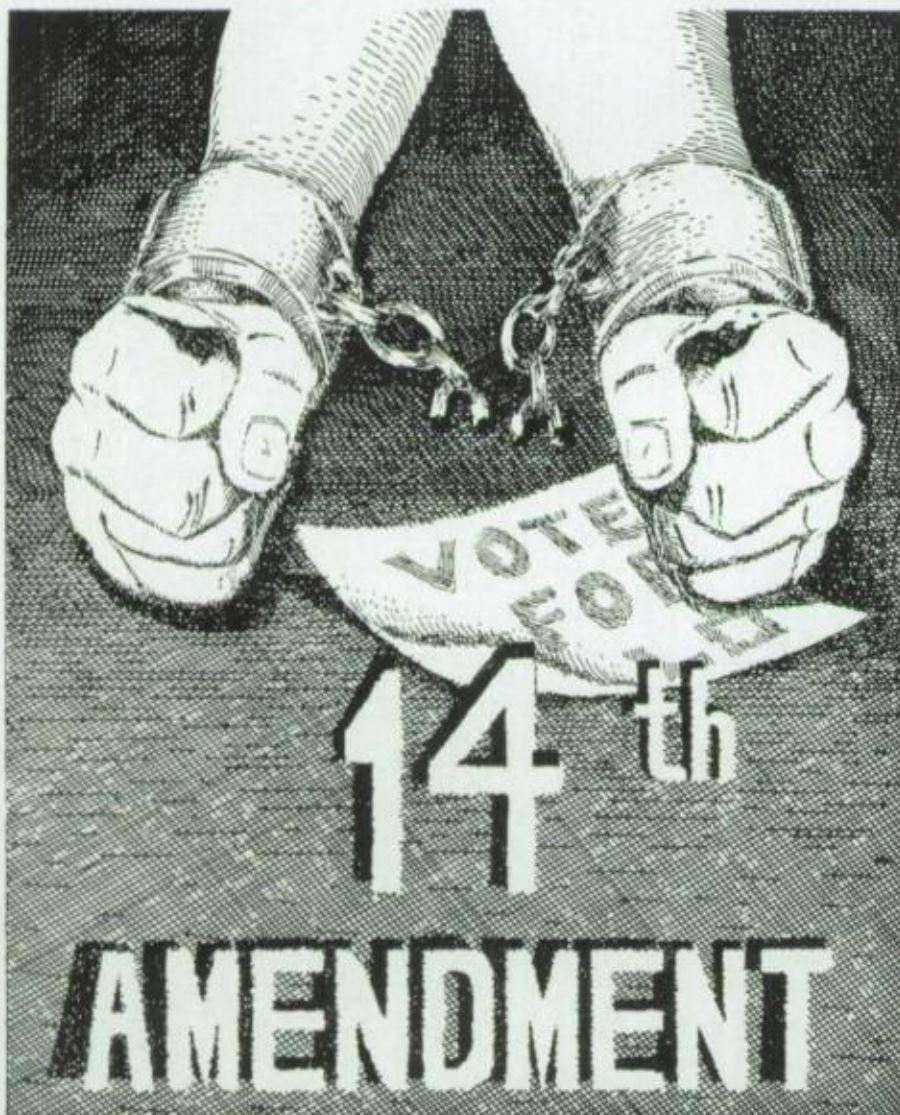


Anthony Lendemann

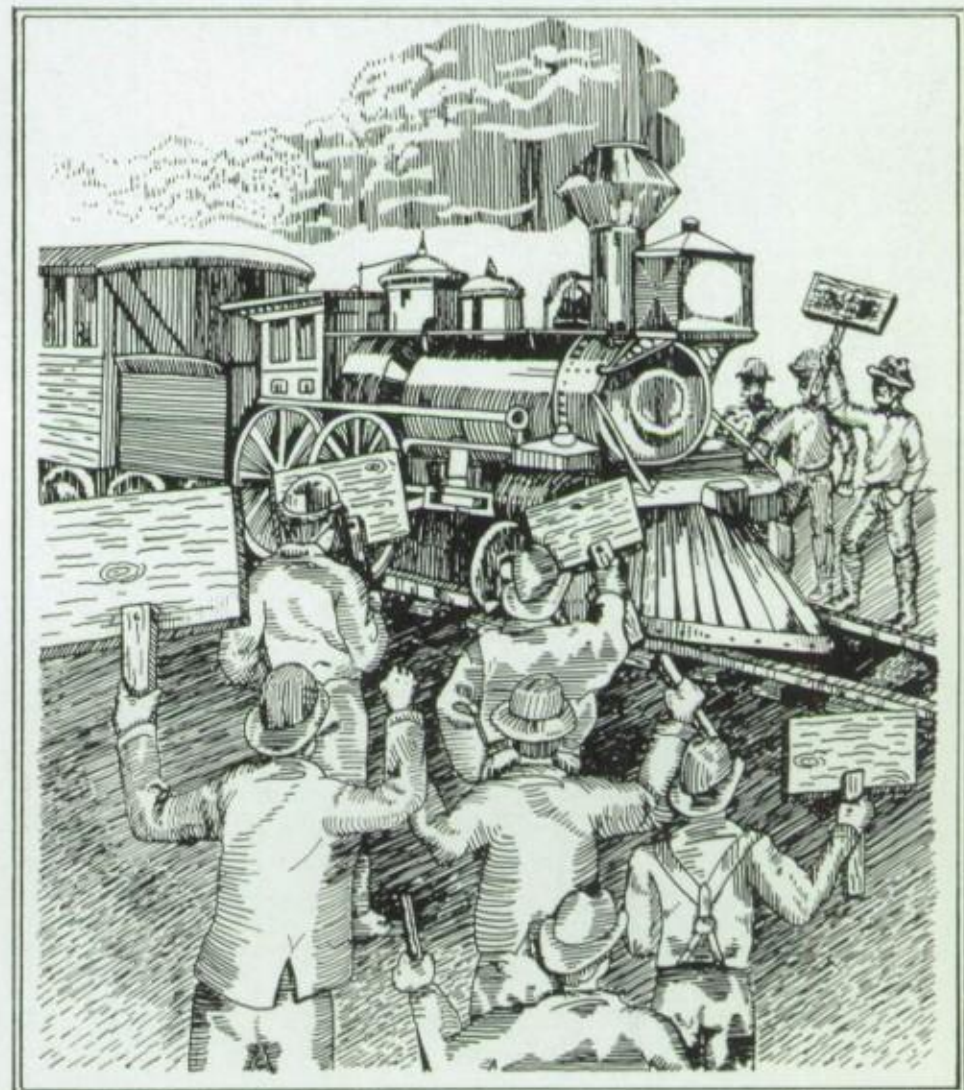


Meridith Gottlieb

of the UNITED STATES, in order to

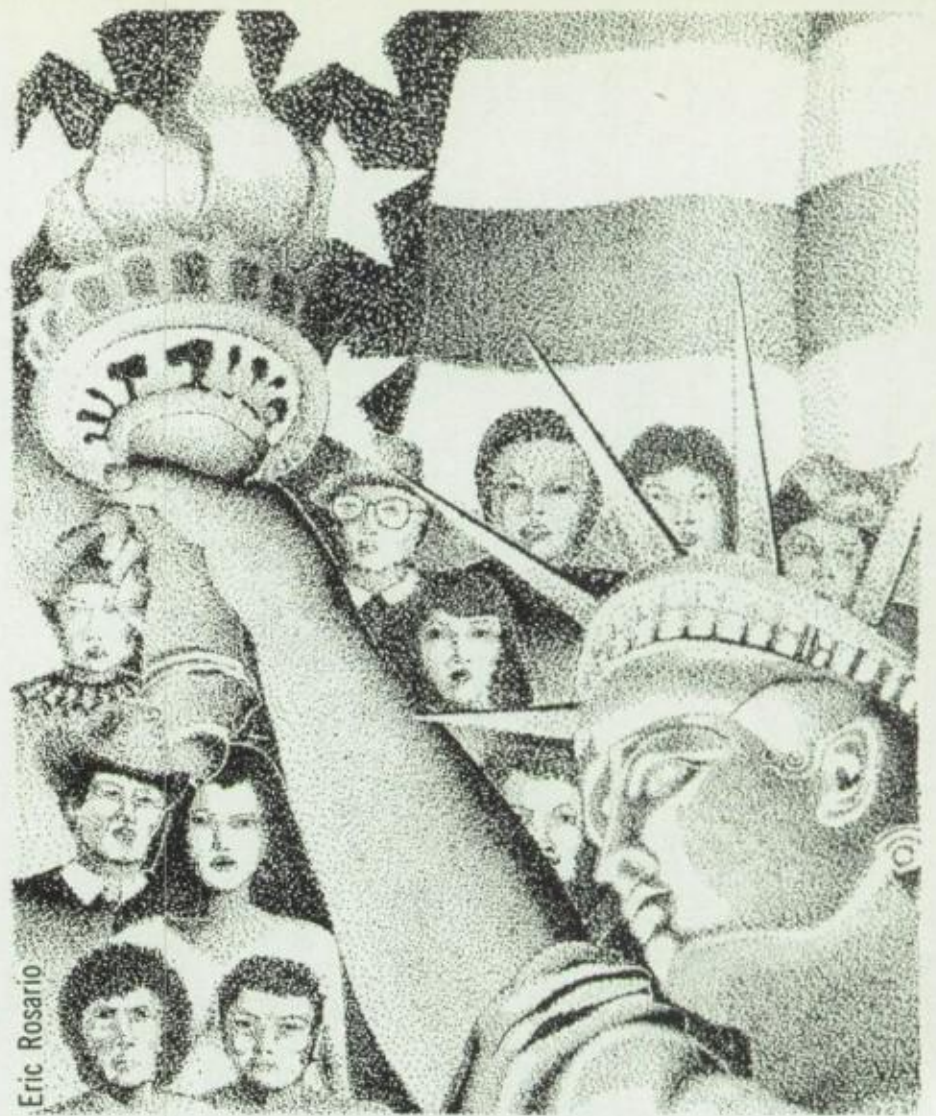


Diana Valentin

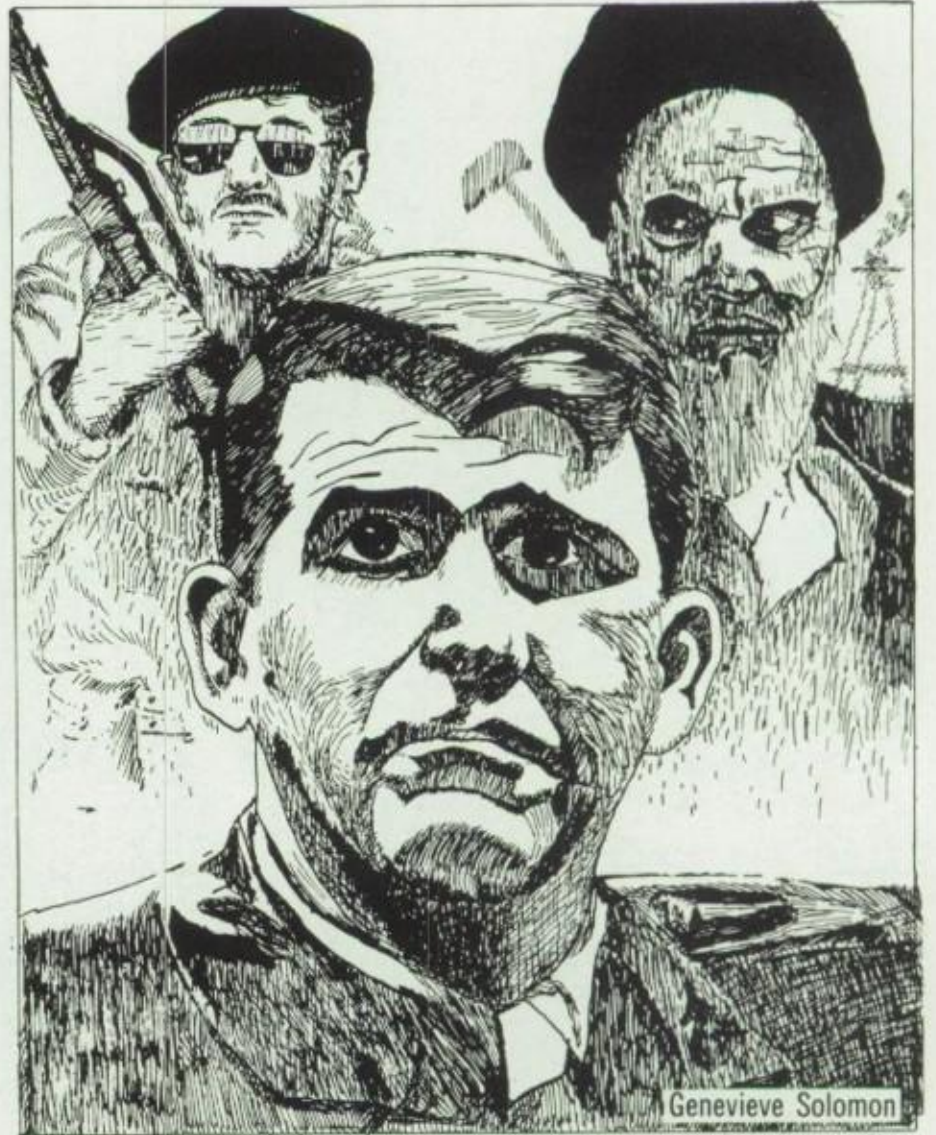


Karen Fuellbier

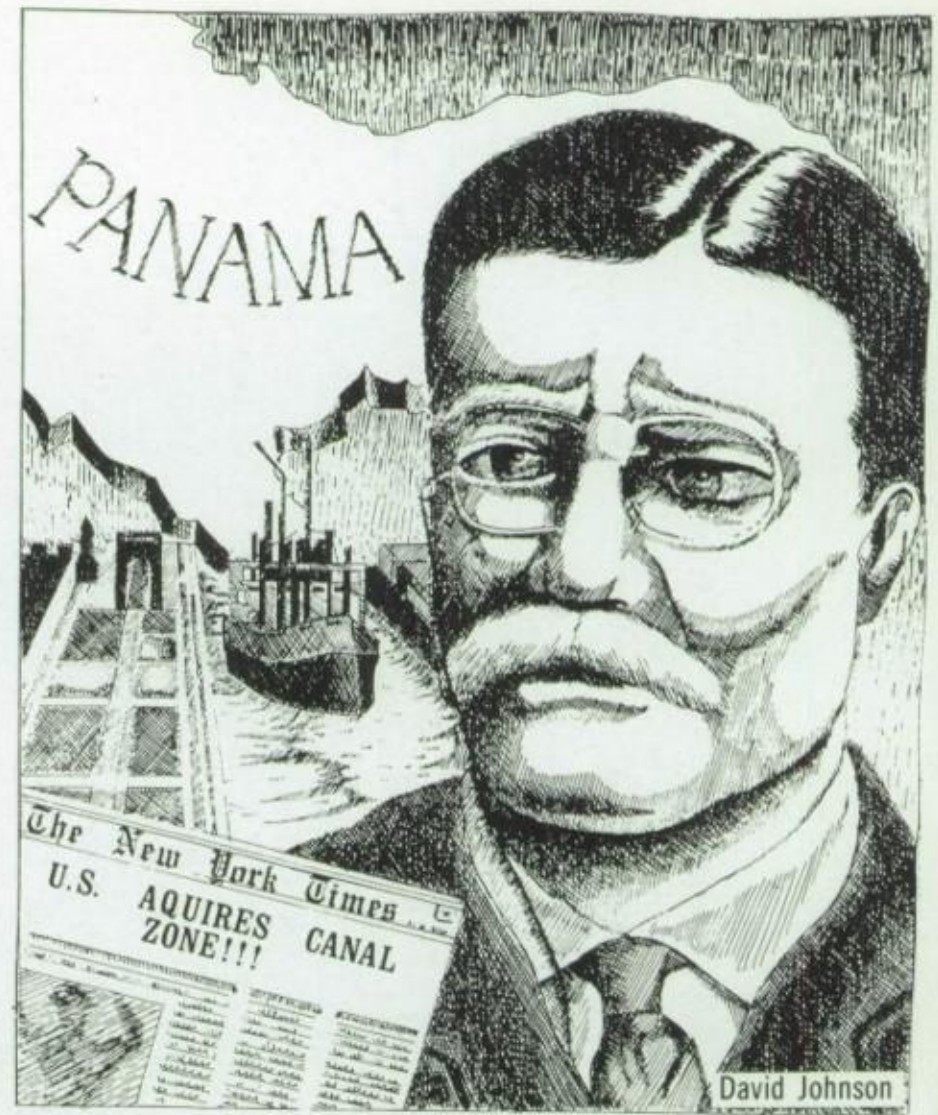
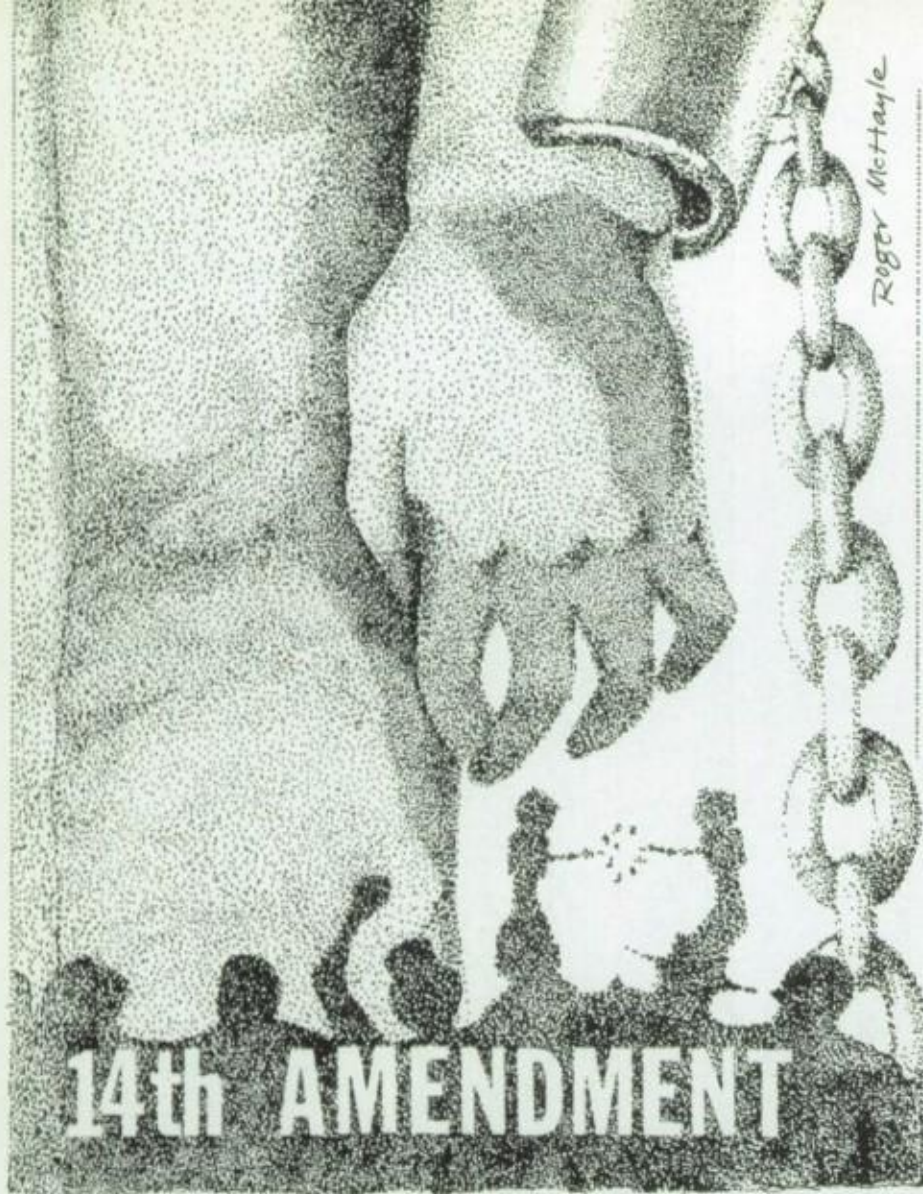
form a more perfect UNION,



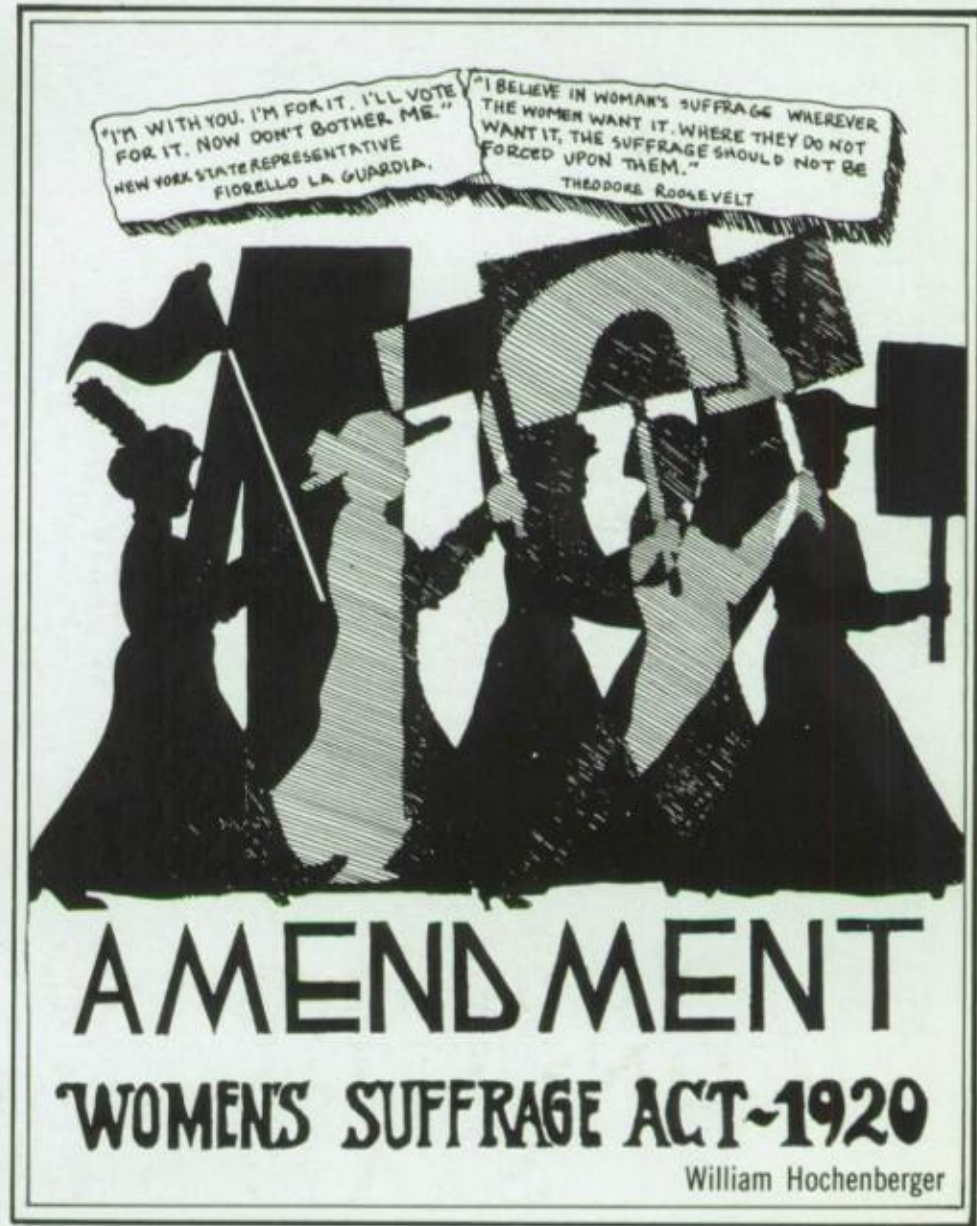
promote the **GENERAL WELFARE**



and secure the blessings of liberty,

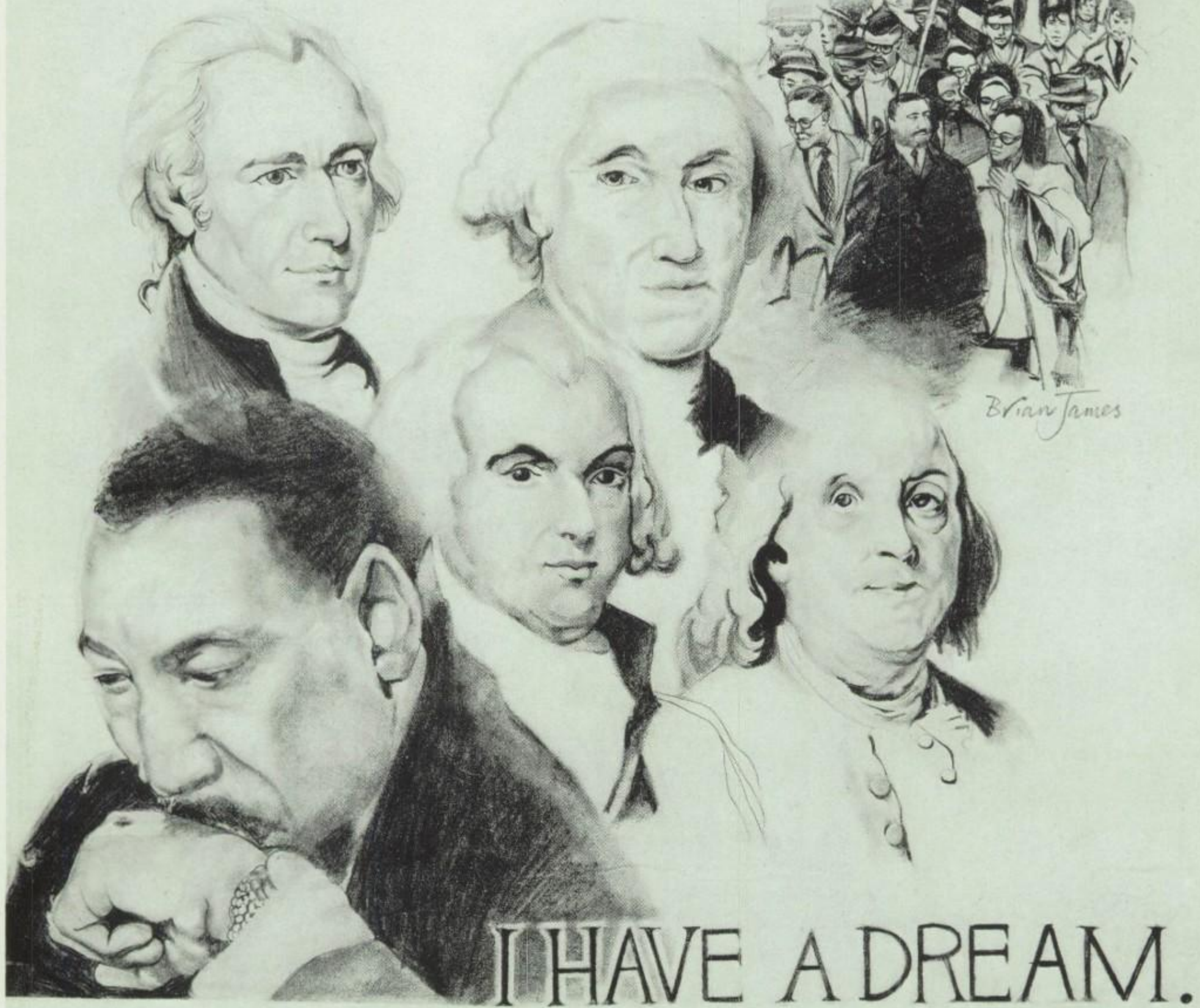


insure DOMESTIC TRANQUILITY,



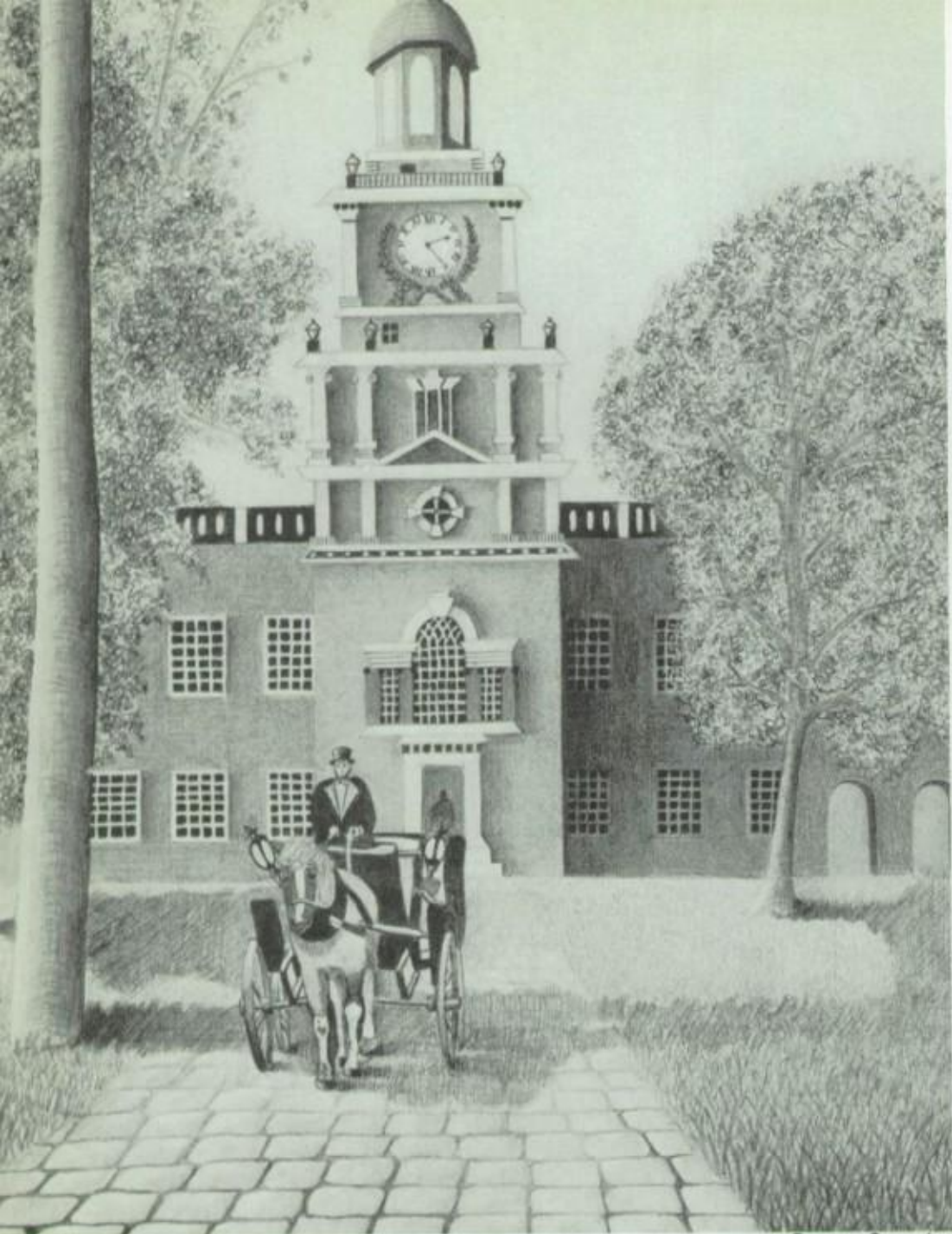
provide for the COMMON DEFENCE,

We the People



Brian James

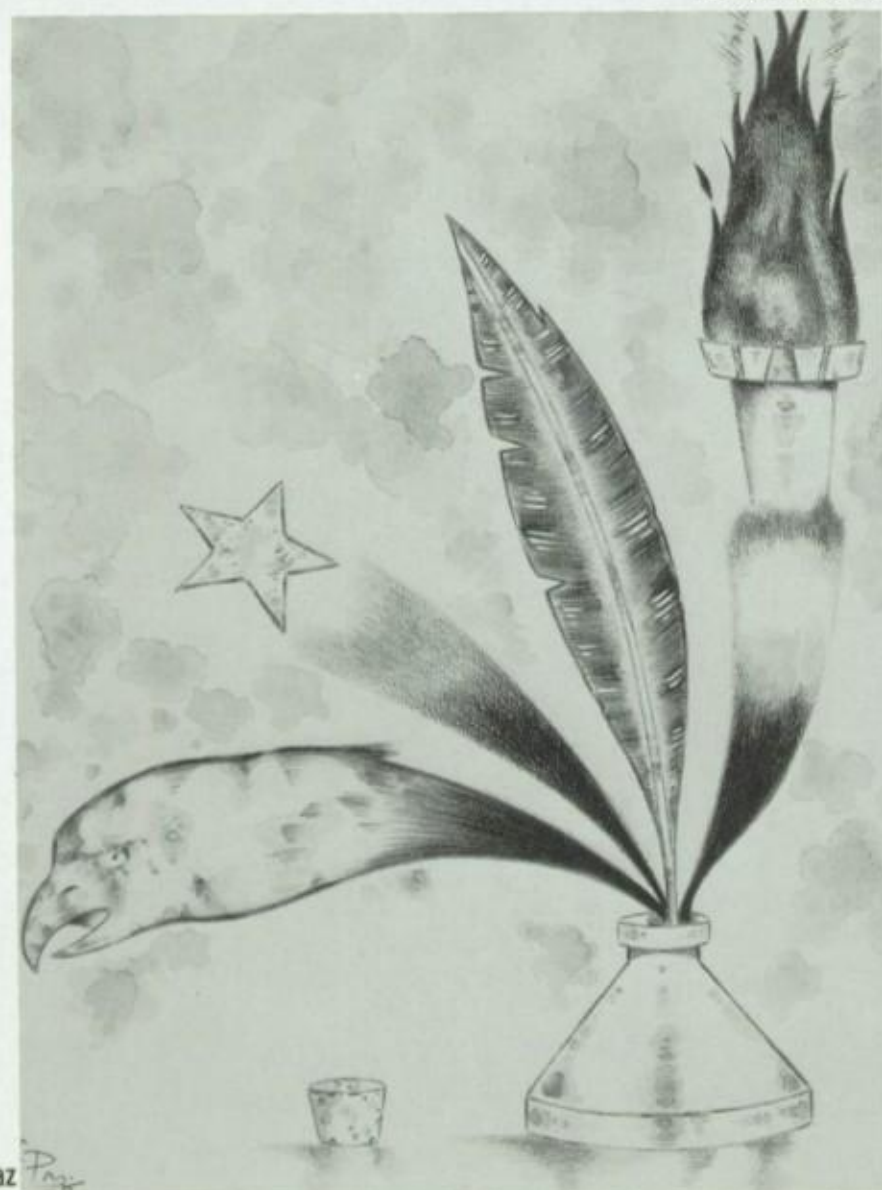
do ordain and establish this
CONSTITUTION of **THE UNITED**
STATES of **AMERICA.**



Beman Gonzalez



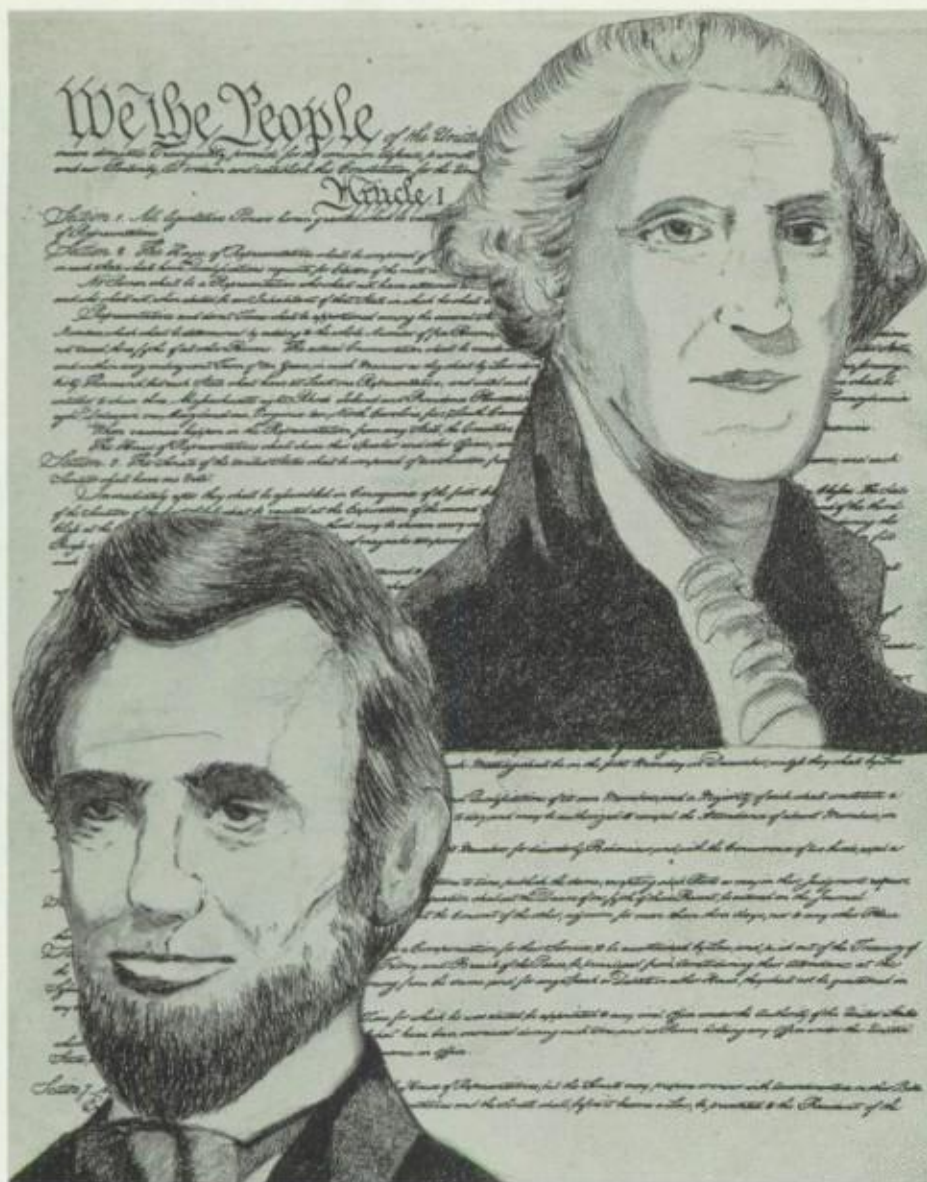
Mark Pellegrino



Richard Paz



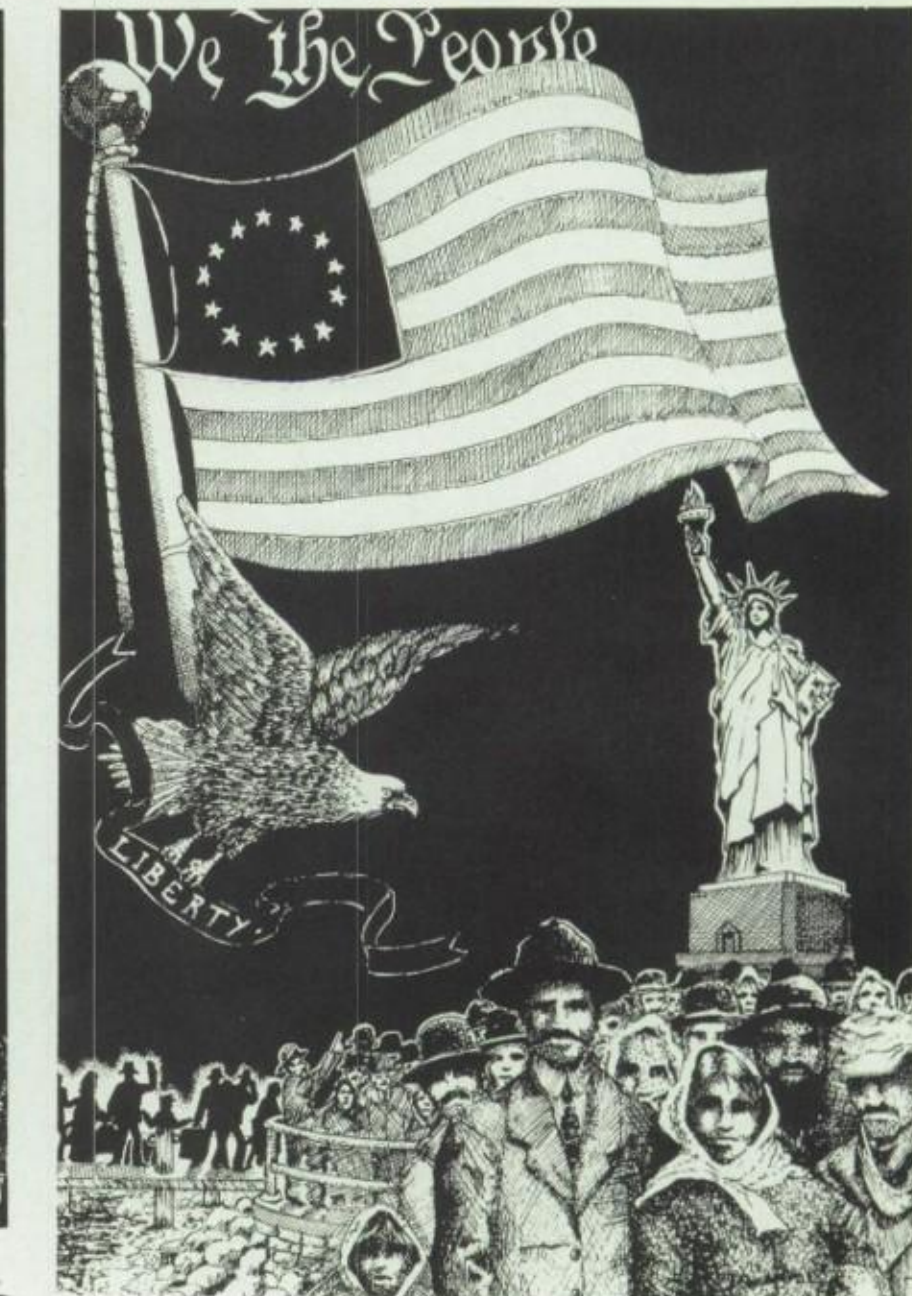
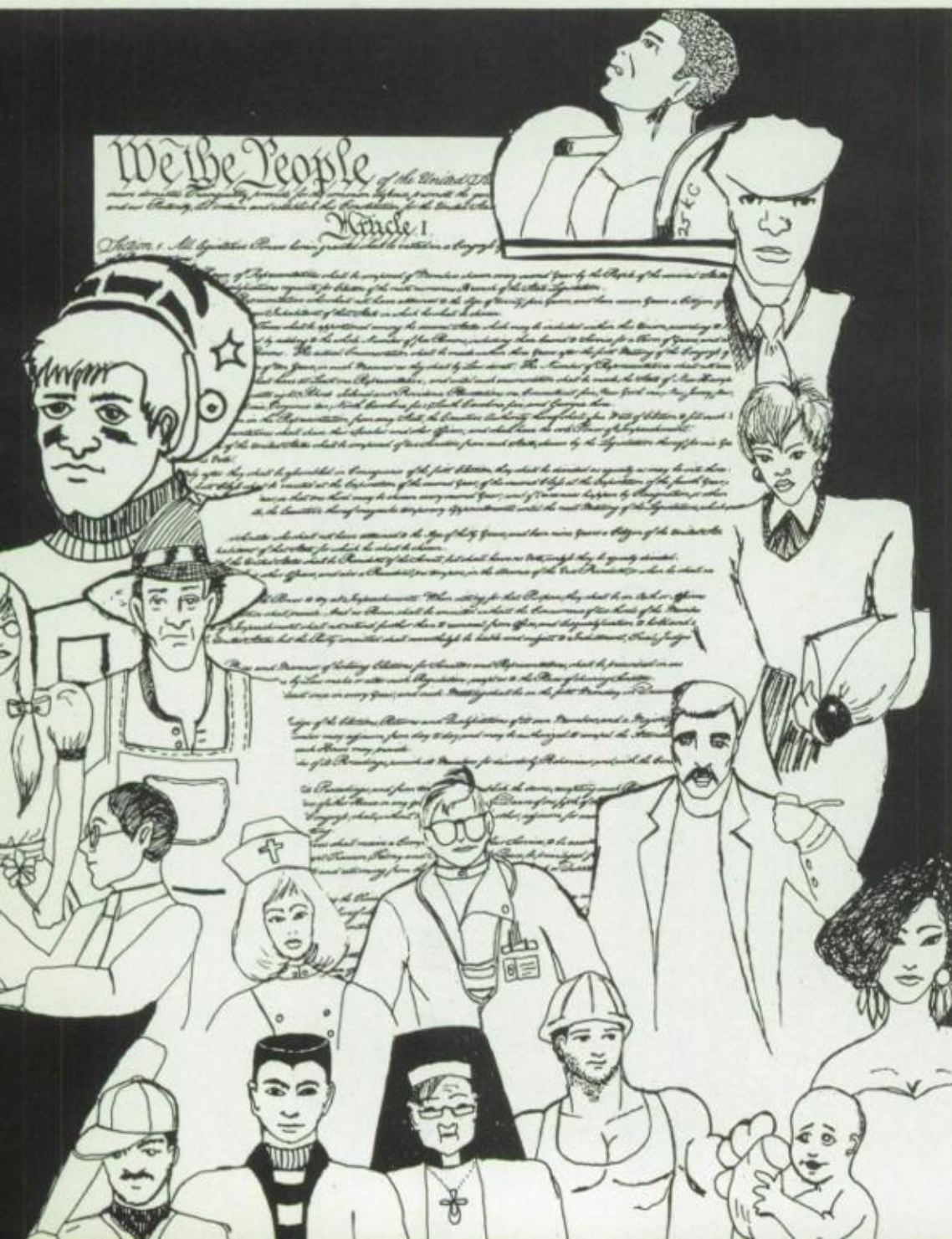
Ibraheim Rose



Julie Yiao

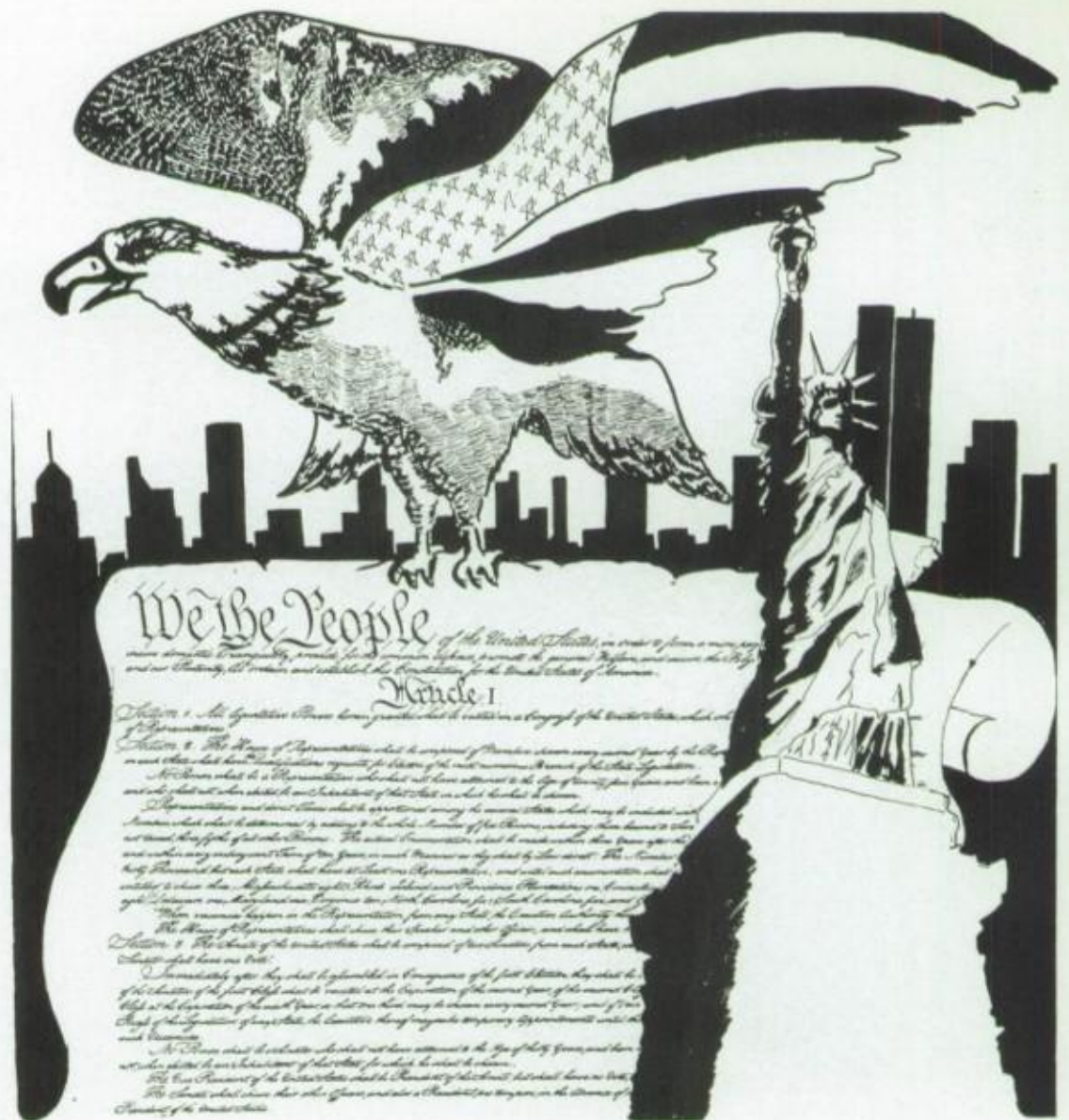


Marlene Stoffers

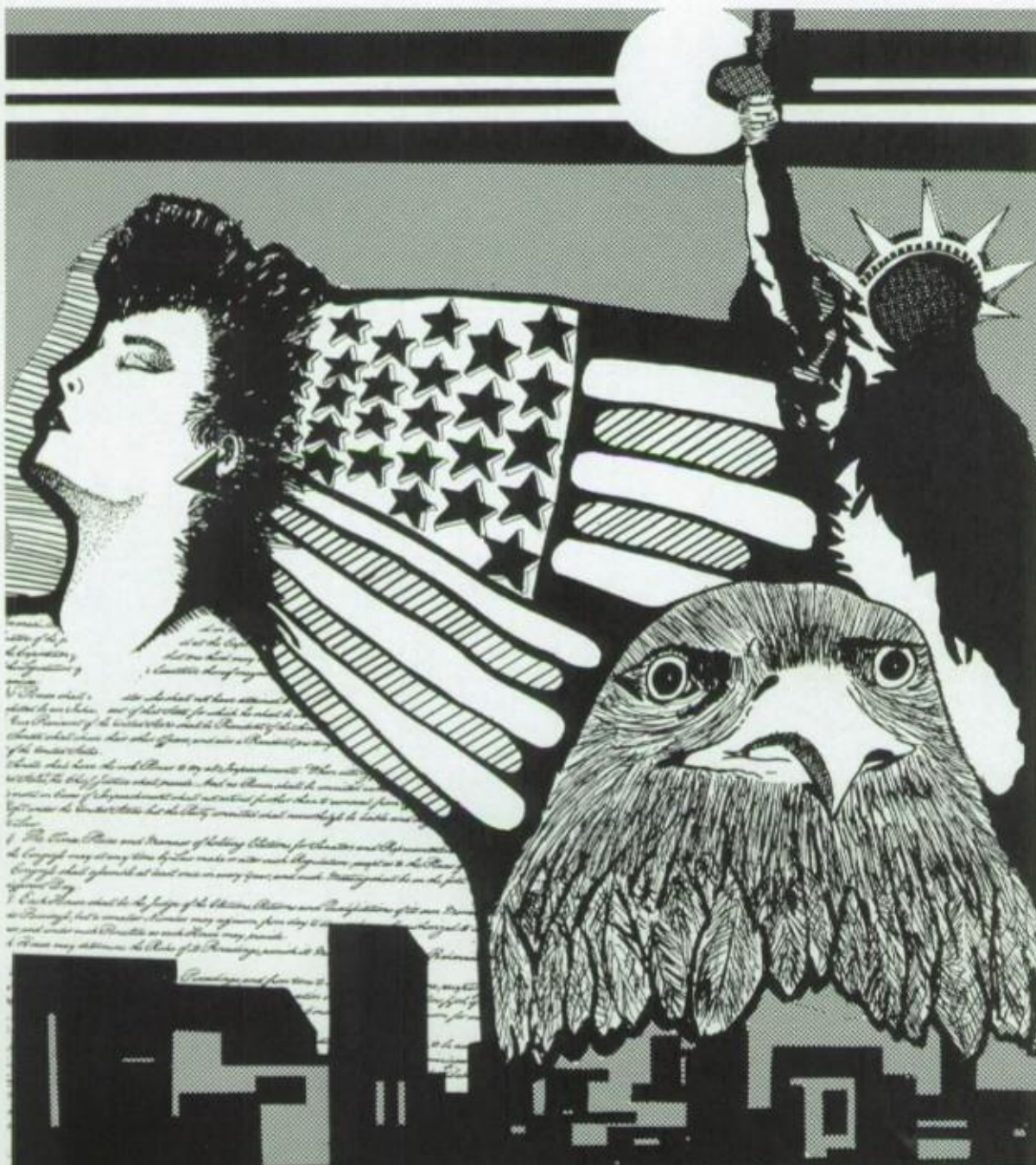


Nestor Sanchez

Marilyn Panayotti



Elizabeth Reyes



Melinda Santiago



Abraham Rodriguez



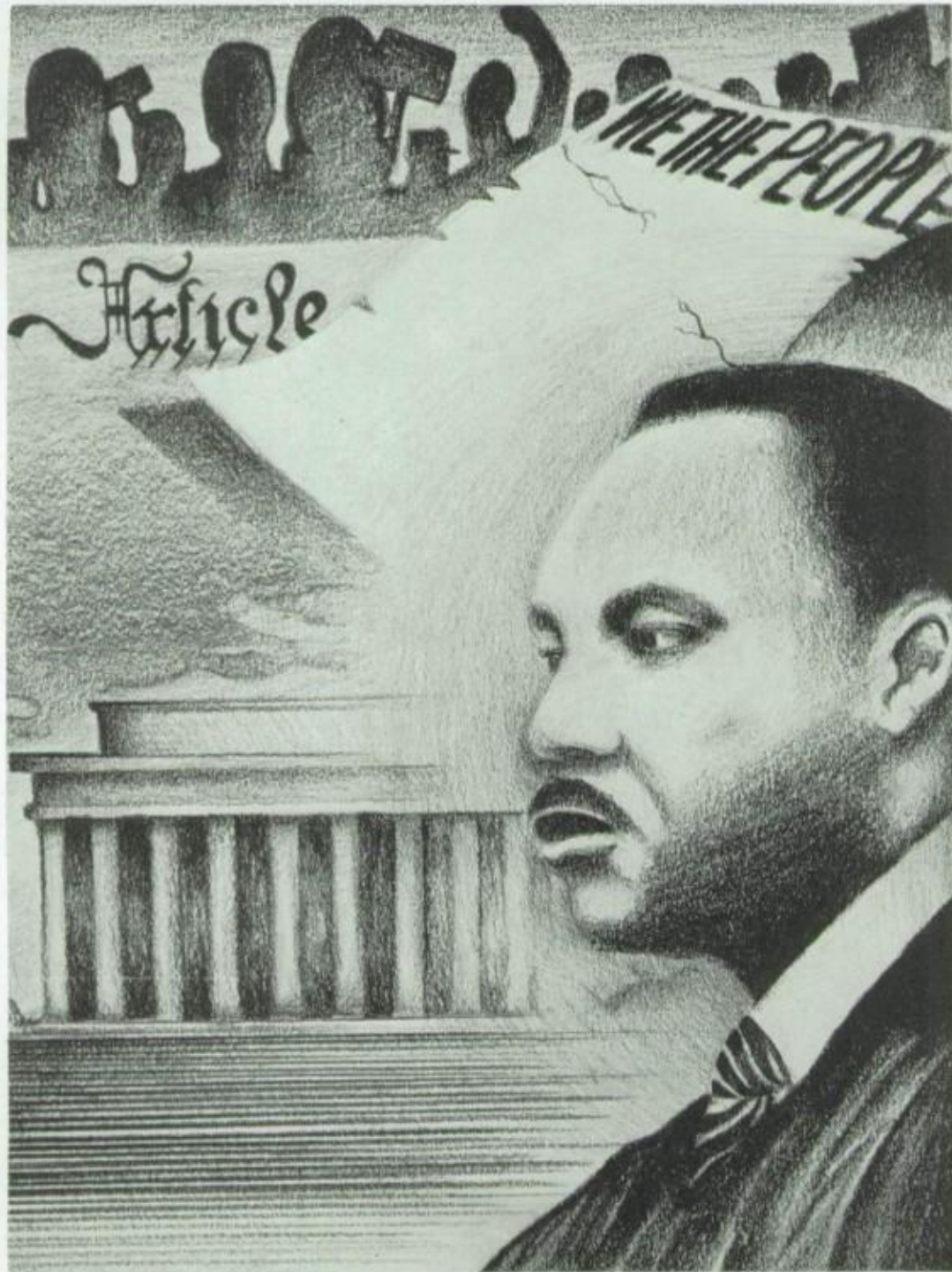
Charles Basman



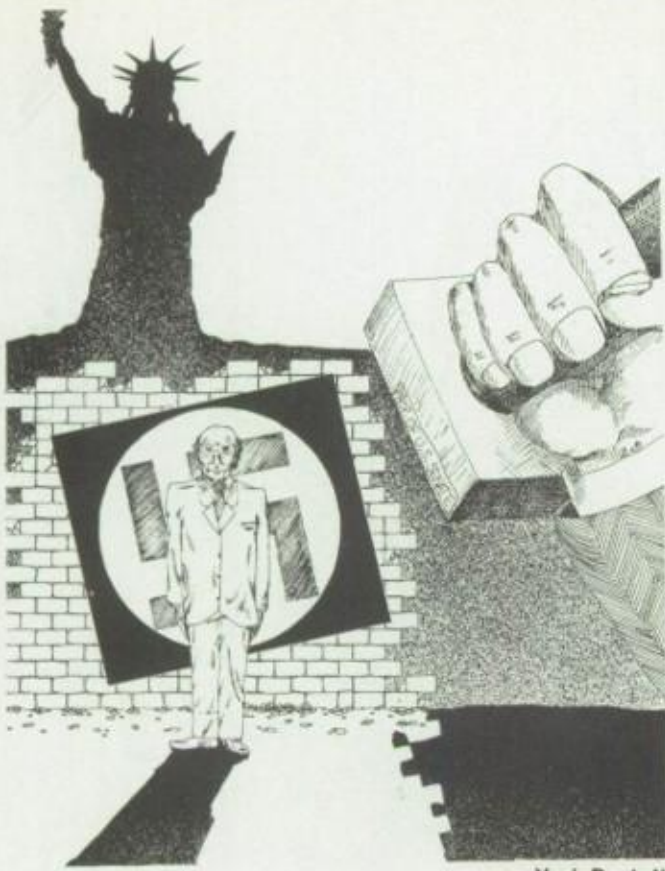
Vanessa Valle



Dierdra Brown



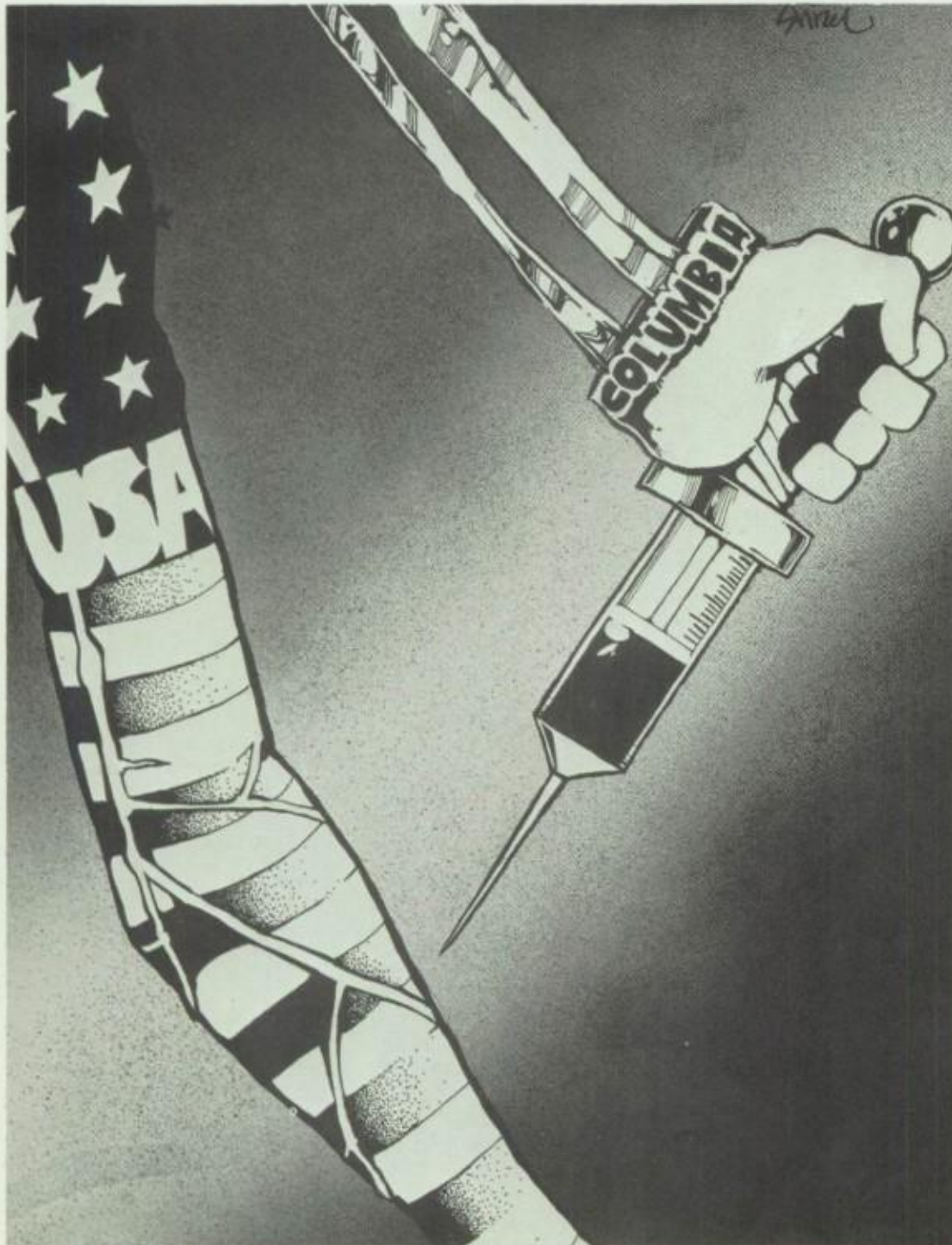
Pedro Quintana



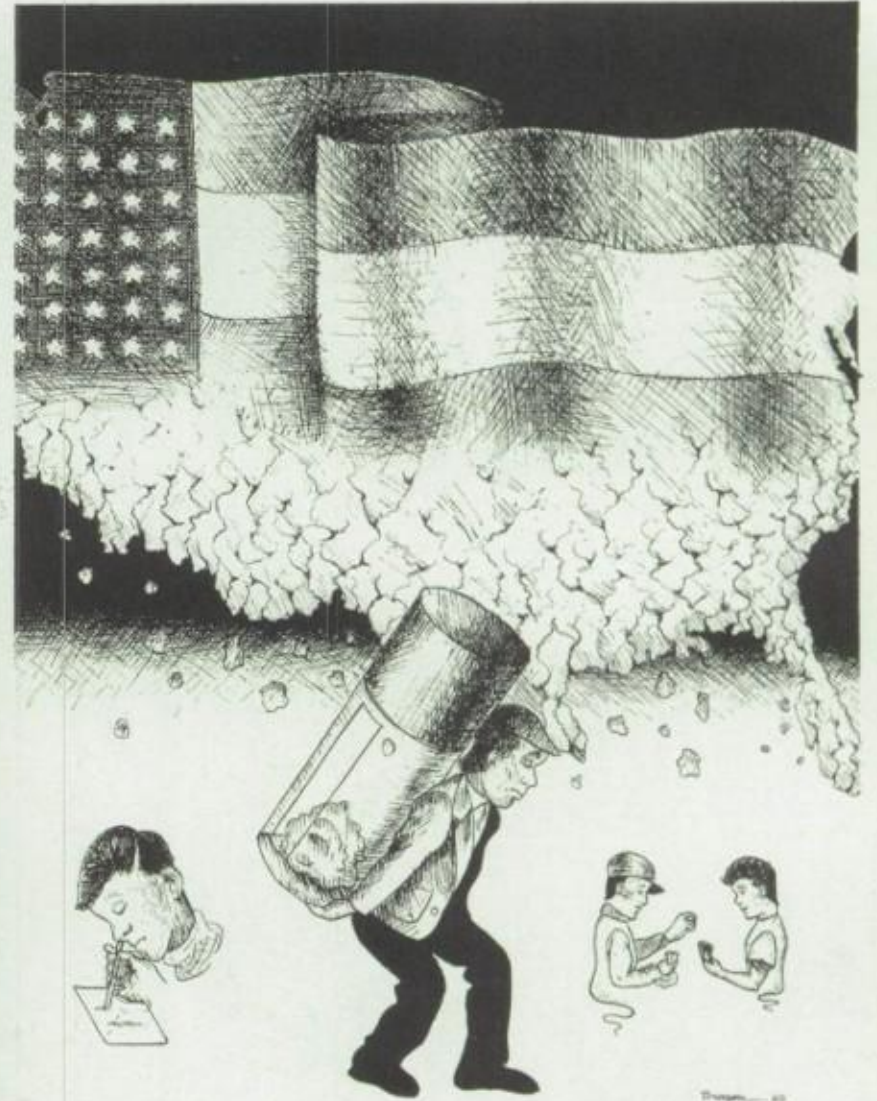
Yuri Bartoli



Agnes Swigoniak



Ibrahim Rose



Randall Barquero



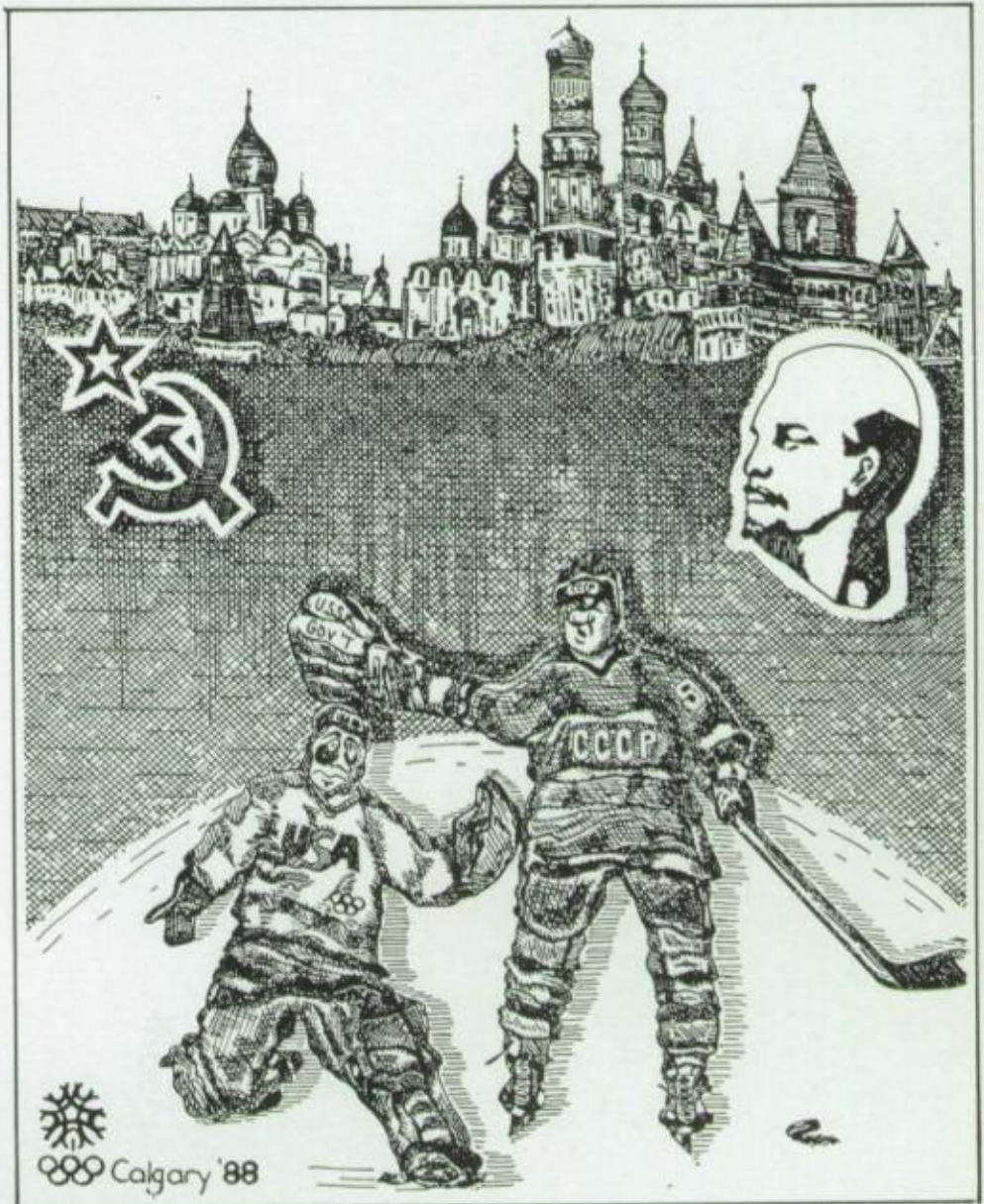
Colin Trainer



Pedro Quintana

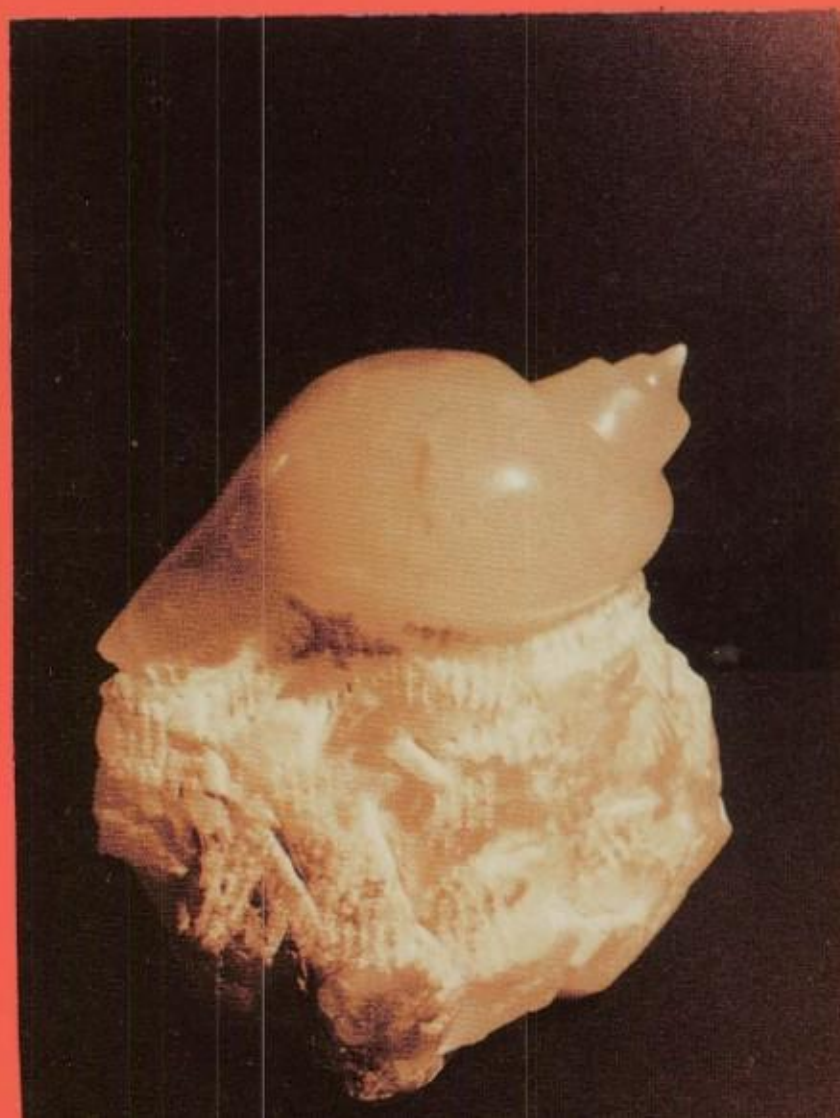
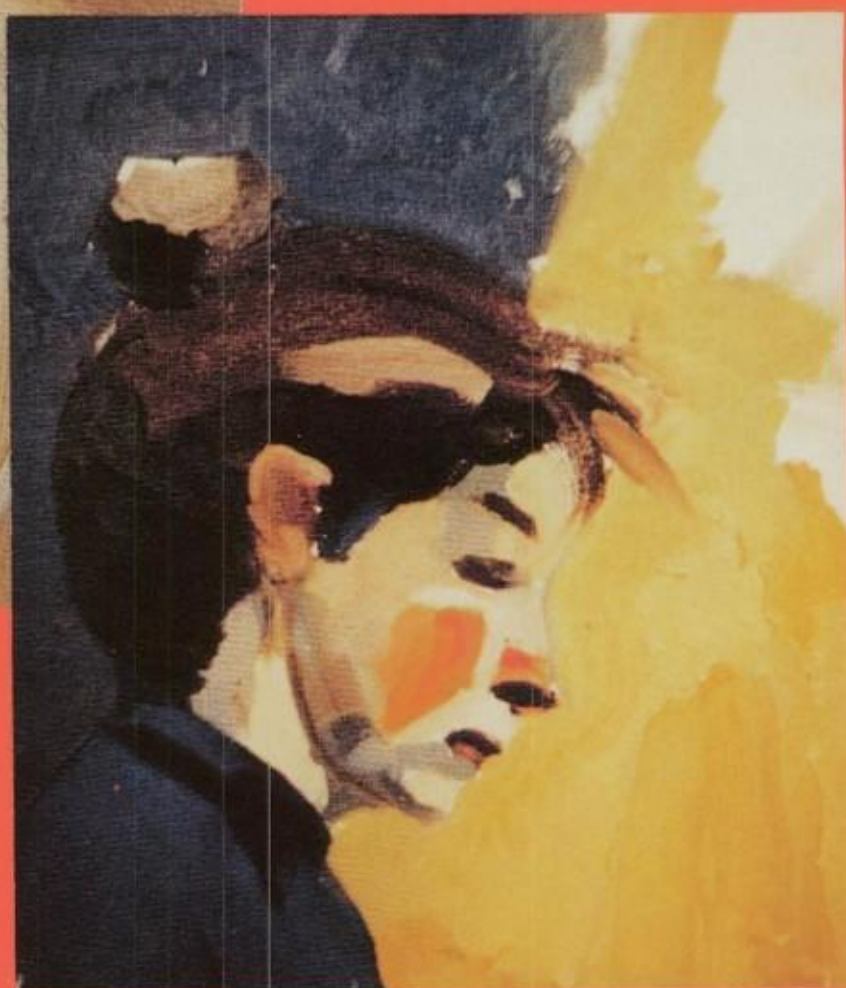
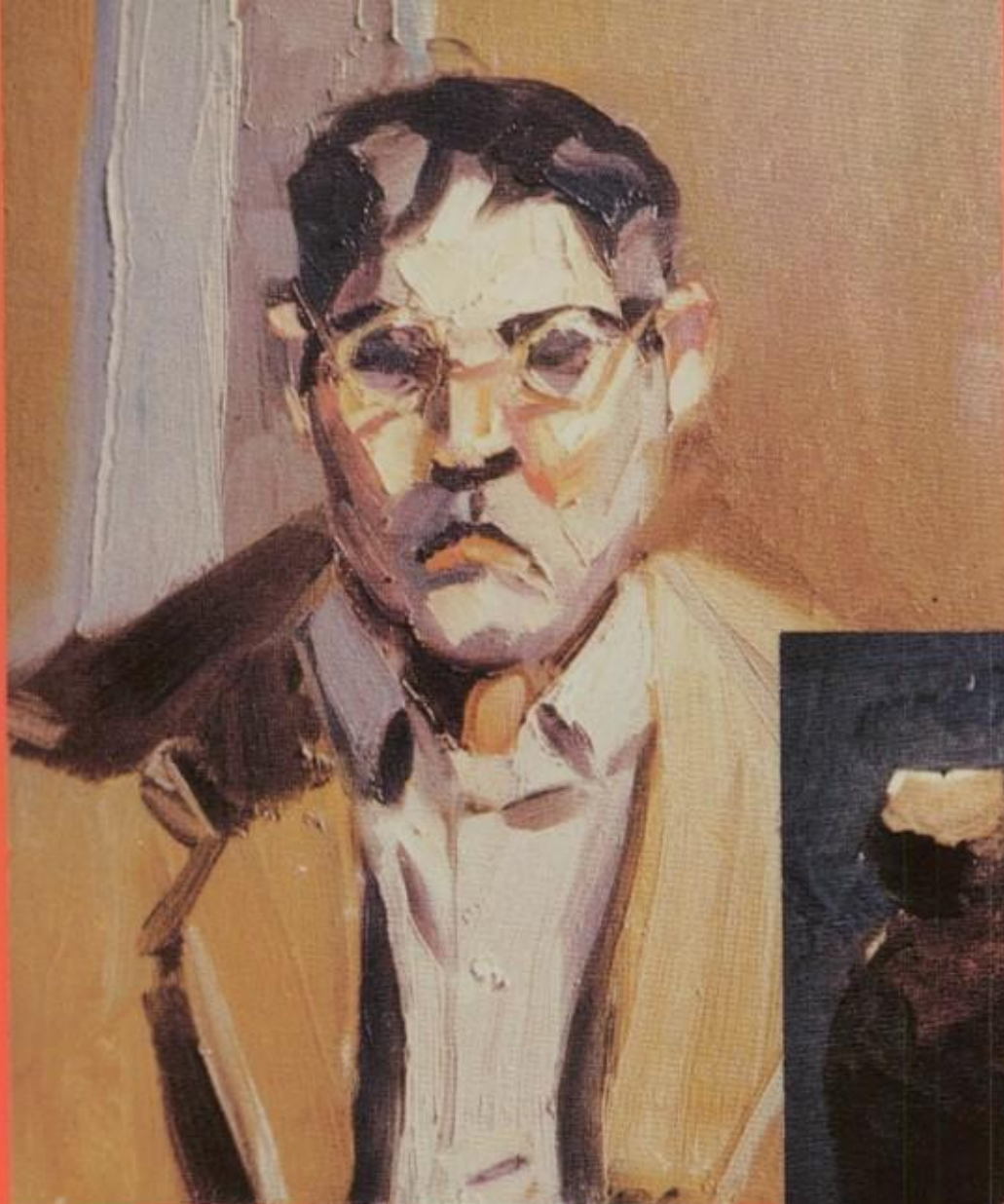


Javier Vilanova



Diana Valentin

color section

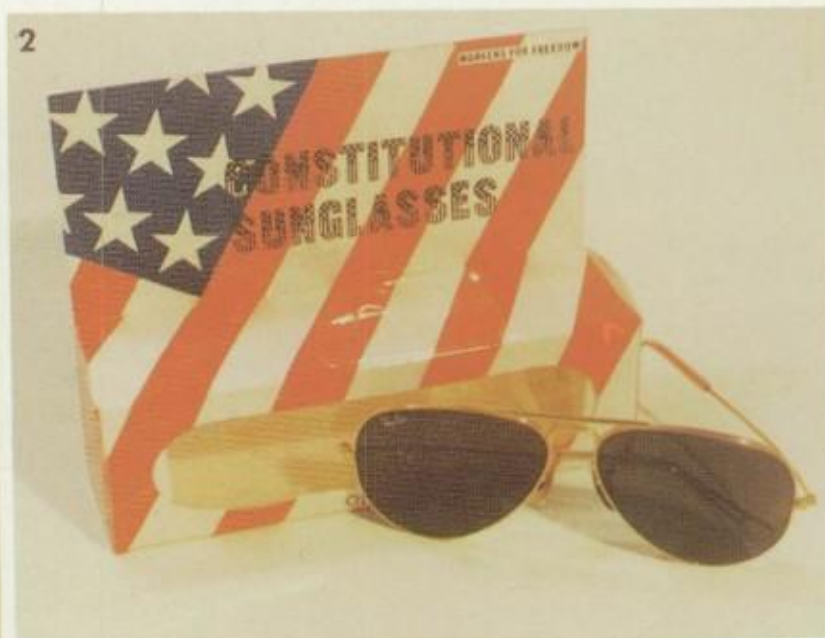


package design



1. Marcus Wynn
2. Laura Sullivan
3. Ronald DiMaria
4. Wayne Johnson
5. Danyelle Mason
6. Michele Bavaro
7. Ami Lacher

Mr. David Pakter
Teacher of Package
Design

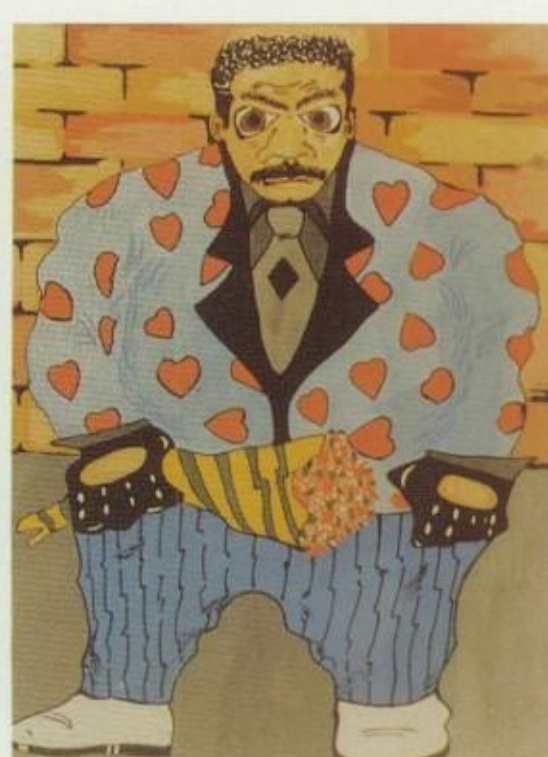
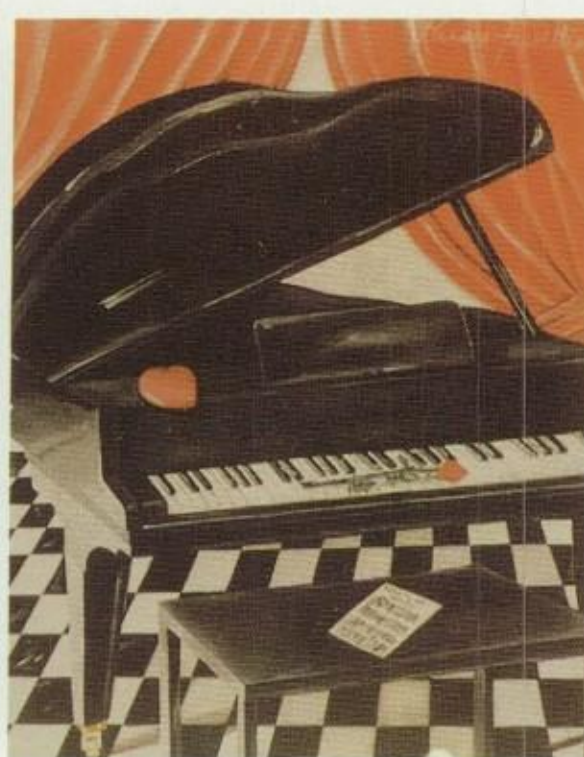
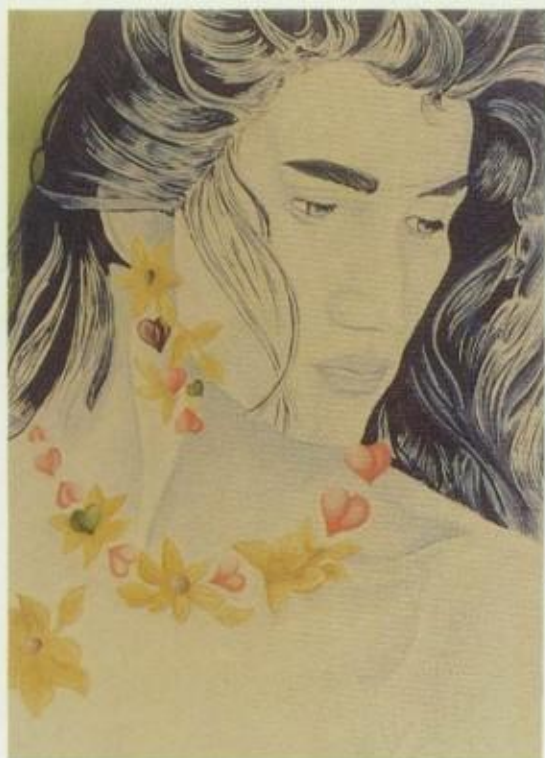


- 8. Michele Bavaro
- 9. Joseph Ballaro
- 10. Gerard Baez
- 11. Carmelo Alicéa
- 12. Otoniel Burgos
- 13. Steven Cermak
- 14. Laura Sullivan
- 15. John Fuller
- 16. Wayne Johnson



Hundreds of button designs have been rendered at A&D over the years. Their color scheme and text requirements remained the same, except for the ever advancing

numerals. One would think the reservoir of possible solutions would be drained by now. But, as all creative people know, those who seek in earnest never fail to find.



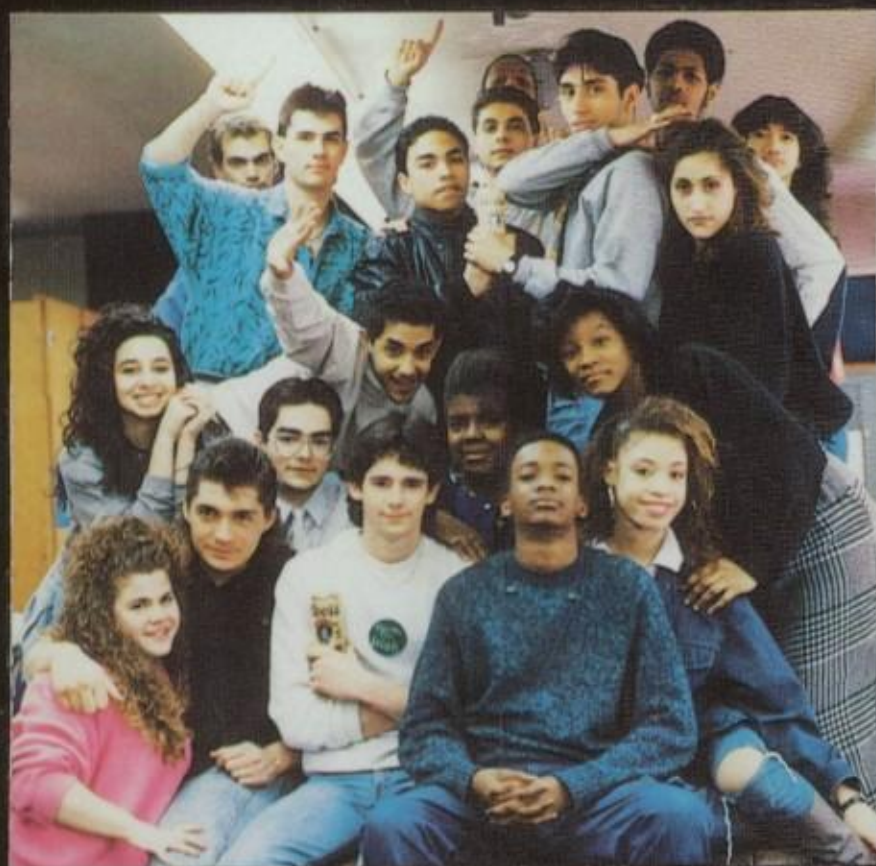
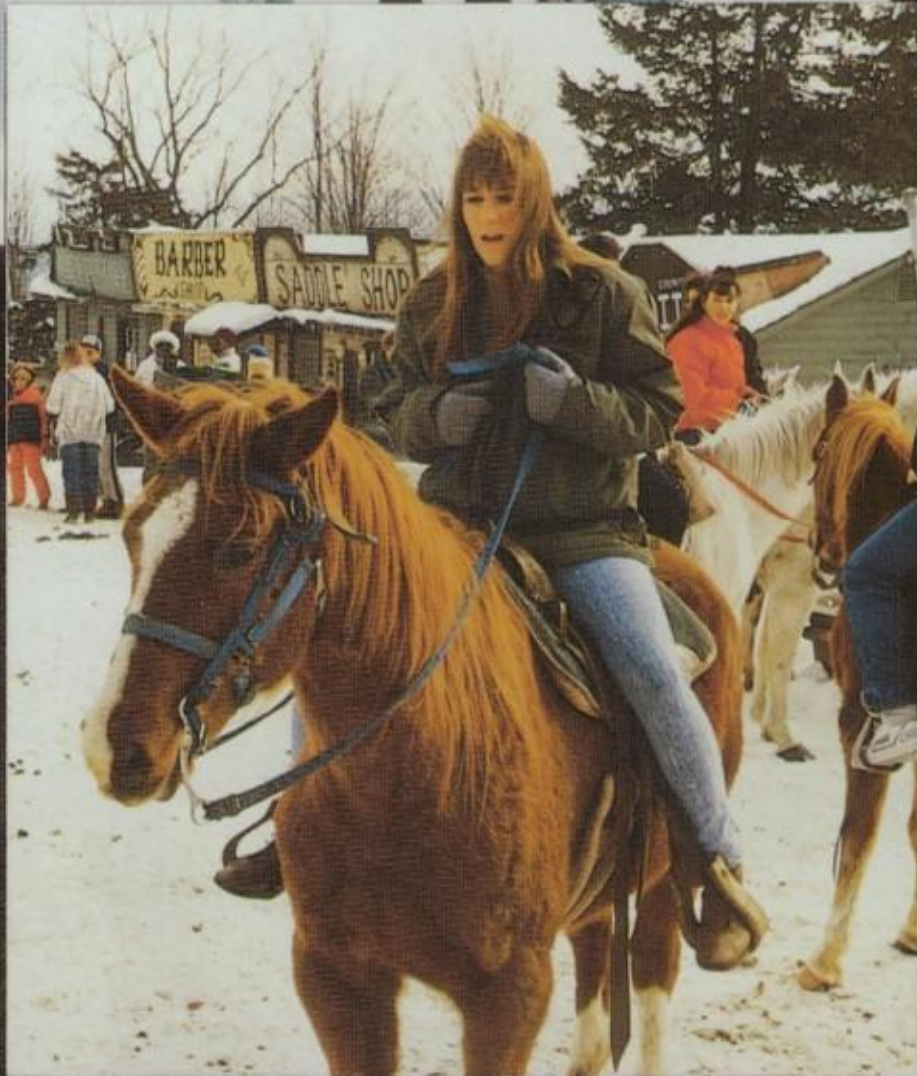
Variations on the theme of Love
Suzanne Osterweil-Weber
 Teacher of Illustration

David Johnson
 Angela Hunt
 Anthony Lendemann

Colin Trainer
 Kirstie Henrici
 Karen Fuellbier

Michele Becker
 Raymond Burke
 David Neal

JANUARY SKI WEEKEND



PACKAGE DESIGNERS



Laura Sullivan
President
Class of 88

With our compliments and
best wishes

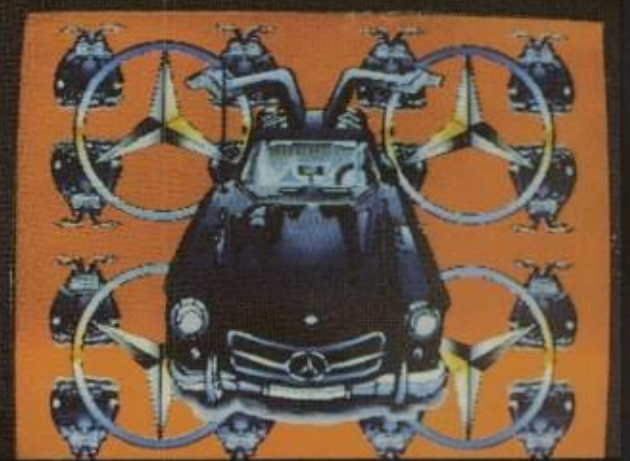
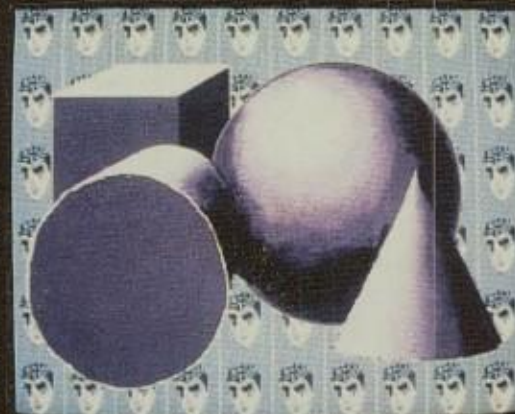
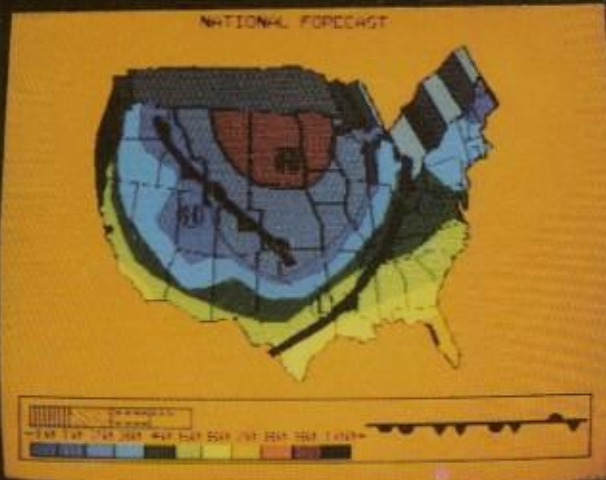
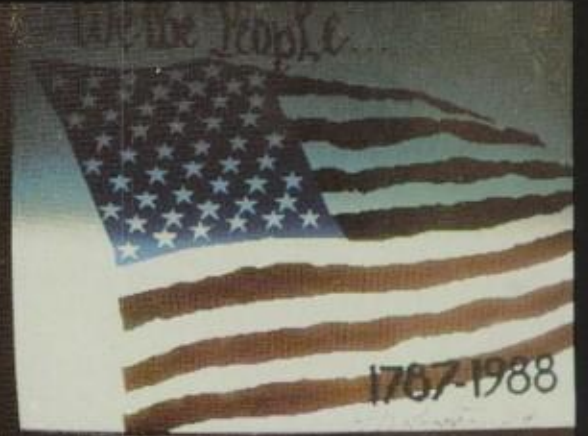
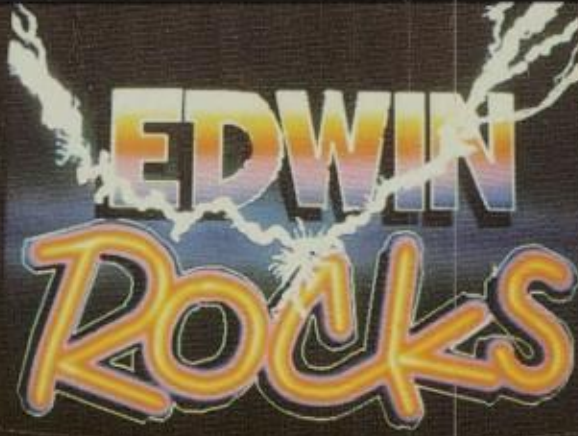
CONTINENTAL
STUDIOS

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The production of both still and moving images by way of computer systems has become part of our lives. Ever more sophisticated programs are being developed, to let us obtain in minutes what would have taken months of labor, and so was rarely attempted. Today's video pictures are absolute marvels compared to those of the fifties and sixties; and yet, a look at the penmanship of our Constitution makes us appreciate and treasure all the more what can be done by hand. □ TFN

Stanley Ray
Teacher of Computer Graphics



Fernando Rodrigo
Edwin Rodriguez
Jose Cepeda
Edwin Chan
William Mak

Marilyn Rivera
Gary French
Charlene Oestricher
William Hochenberger

Fernando Rivera
Eric Rosario
Duncan Haynes
Stanley Ray

Edwin Rodriguez
Korin Perry
Juan Diaz
Tyrone Harris

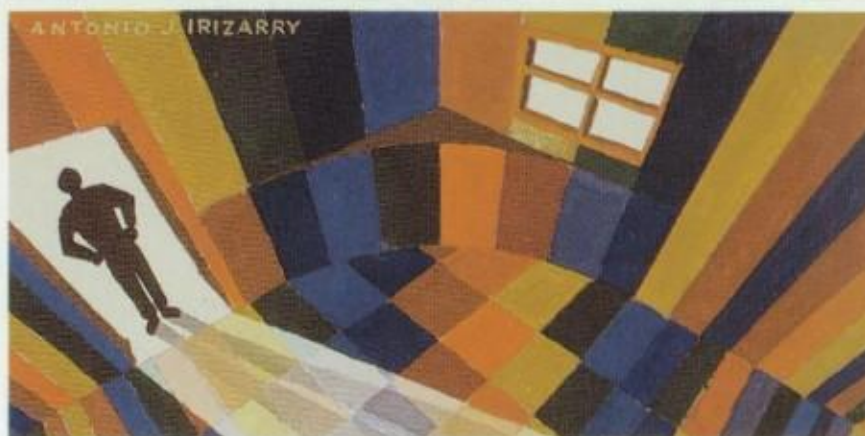
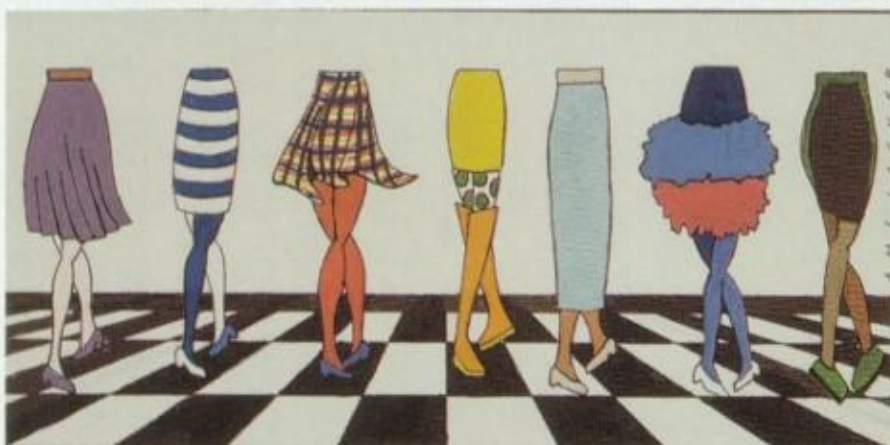
Edwin Rodriguez
Eric Rosario
Denise Singleton
Eric Rosario

Erum Bokhari
Fernando Rodrigo
Duncan Haynes
Duncan Haynes

Rhythmic variation of a theme generates pattern. And pattern fascinates our senses, in sound perhaps even more than in pictures. After reviewing photographs and paintings, particularly Vincent Van Gogh's *Crows in a Cornfield*, members of classes AA3, 1&2

and AA3, 3&4 proceeded to find patterns of their own. Bolstering their understanding of this design dynamic with library research, they fitted their compositions into a double-square a field measuring only 4x8".

Applying Designer's Gouache colors with Sceptre

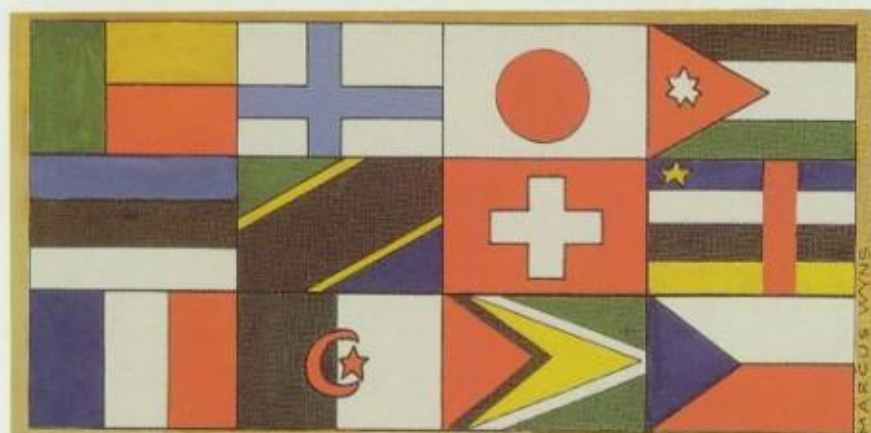


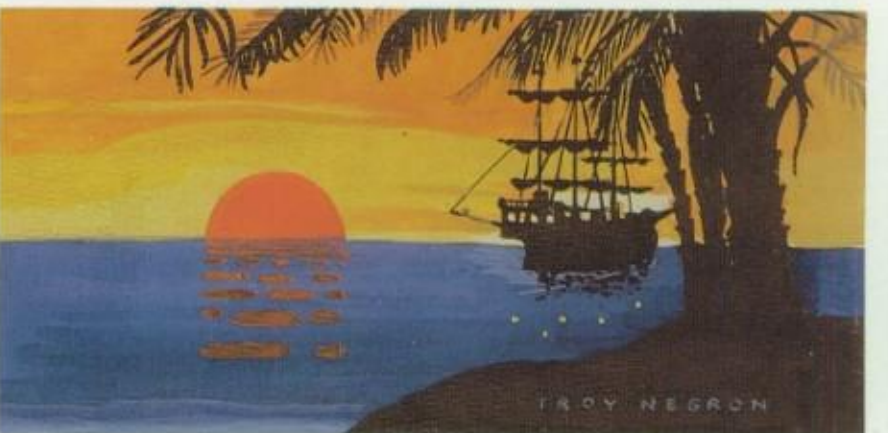
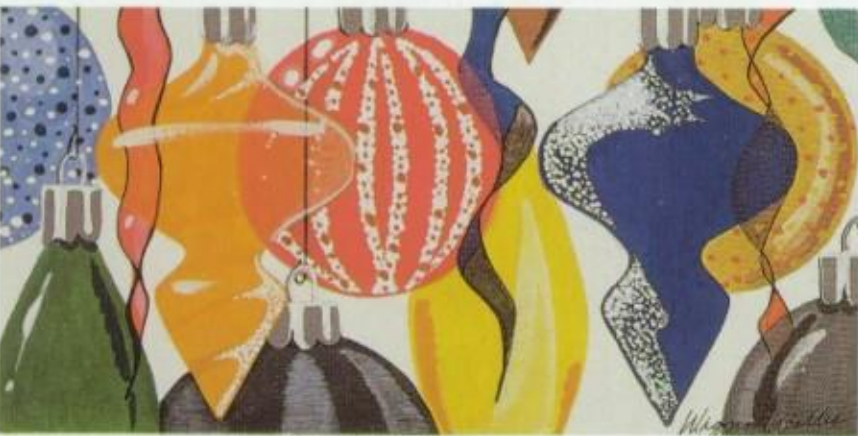
brand brushes provided by our sponsor, Winsor and Newton, Ltd. on Number 169 illustration board from C.T. Bainbridge's Sons, the two sections produced the series of miniatures shown below, as well as the forty-five illustrations on pages 30 and 31. Painting is a

valuable experience for the visual communicator, something we can no longer take for granted in this age of photo-electronic picture making.

Thomas F. Naegele

Teacher of Advertising Art



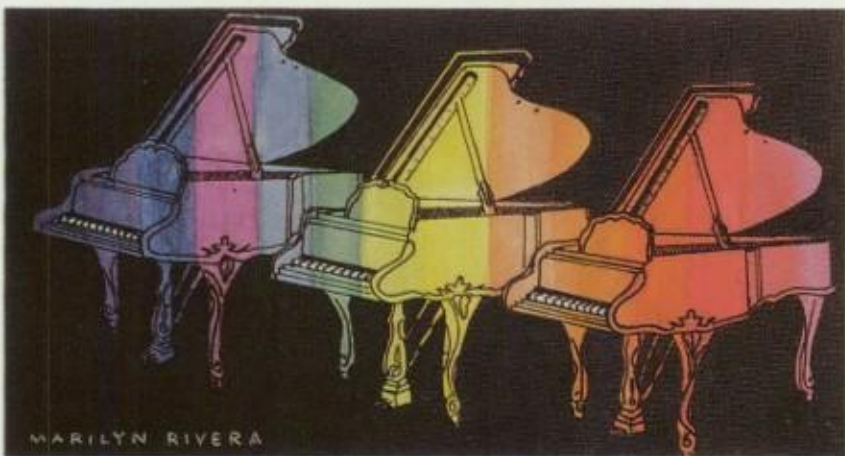


Now in handy 12 disc paint box

WINSOR & NEWTON



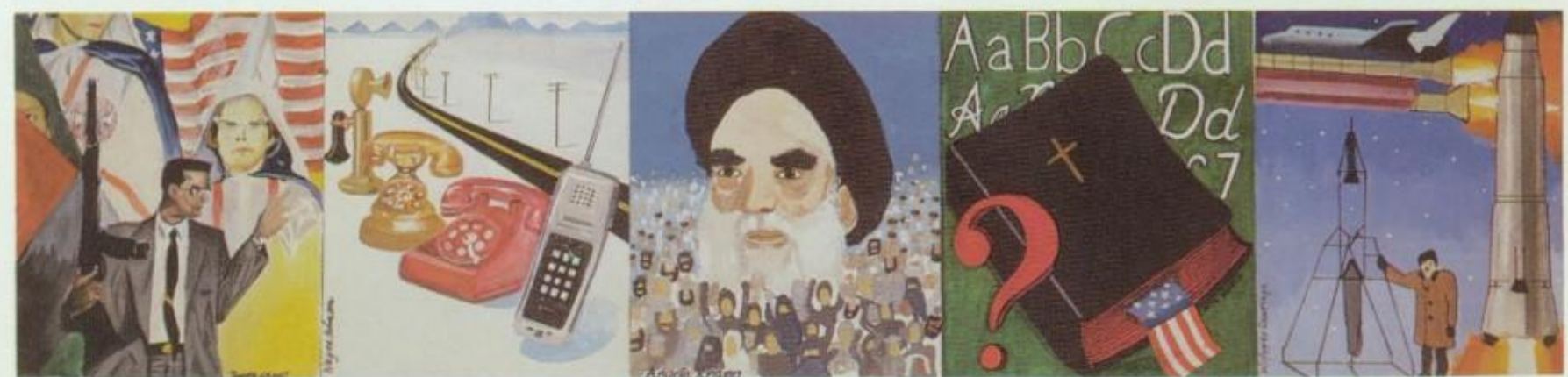
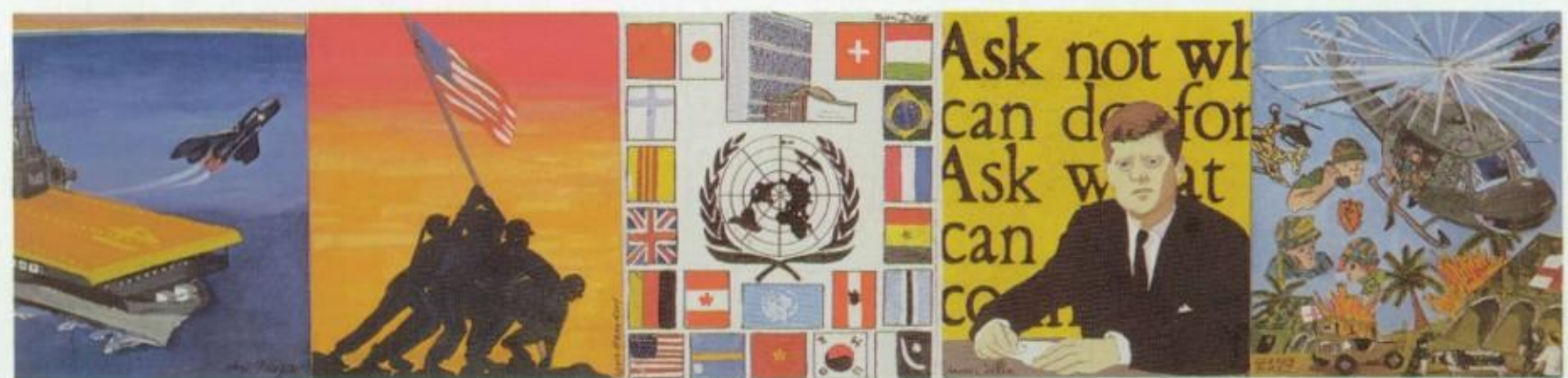
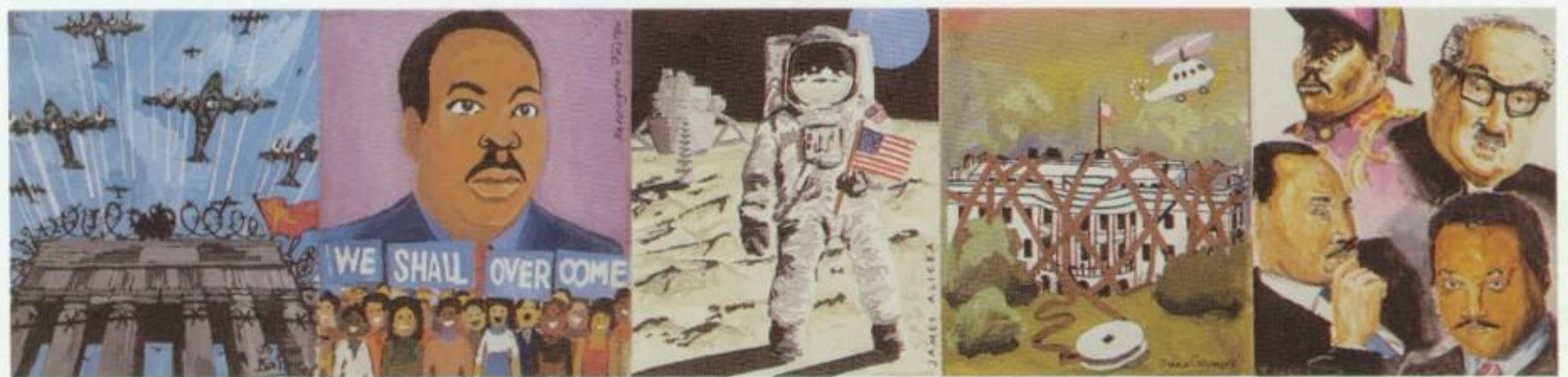
DESIGNERS GOUACHE



- brilliant
- opaque
- blendable
- flat drying
- a joy to use



Try 'em, you'll love 'em!



We the People...



Landmarks of our heritage

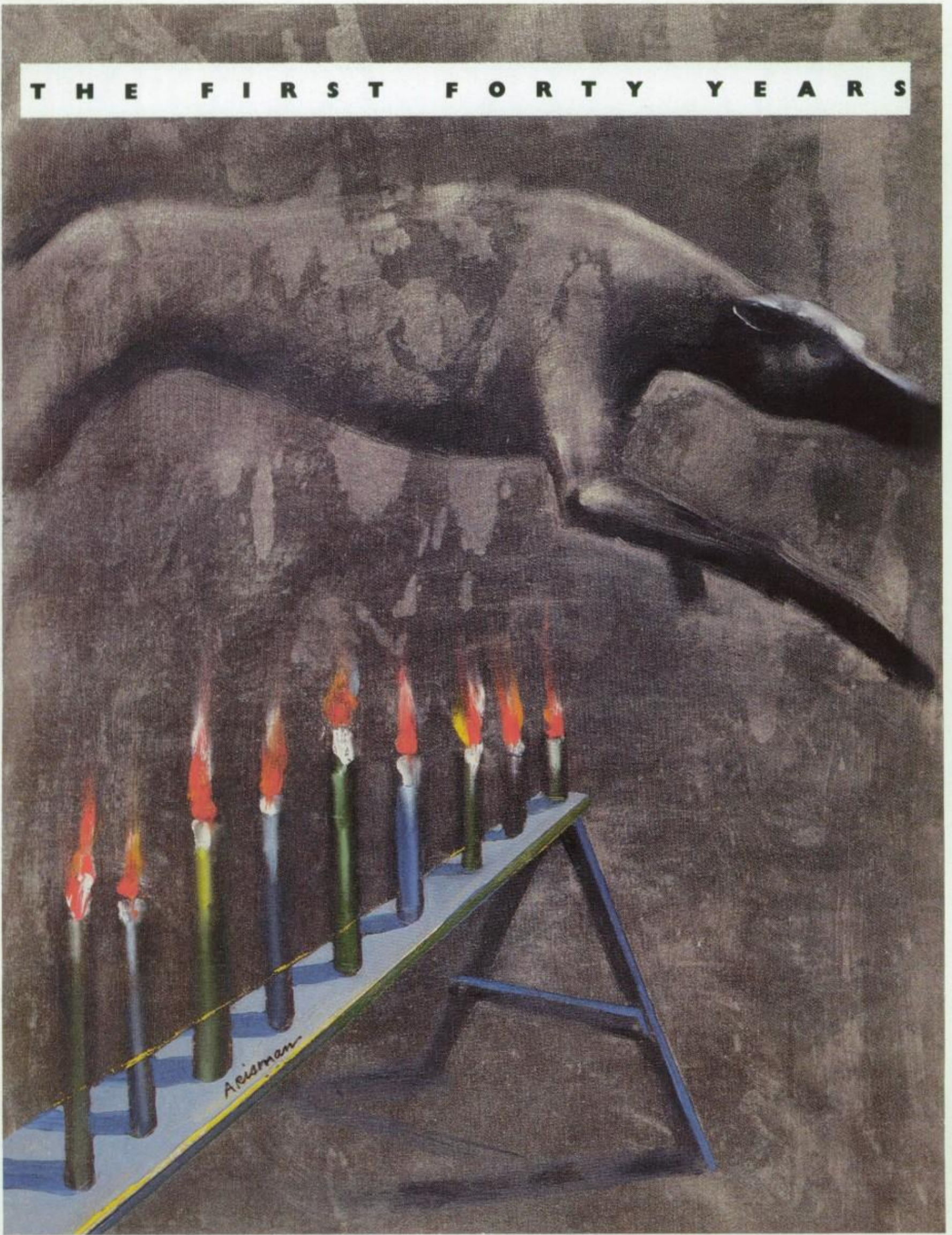
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T H E F I R S T F O R T Y Y E A R S



SCHOOL OF VISUAL ARTS



When our founding fathers designed a document that would last for hundreds of years, they placed at its core a deep and abiding respect for the individual. As artists, we are continuously nourished by its legacy of life, liberty and the pursuit of happiness, which in our case means the pursuit of art.

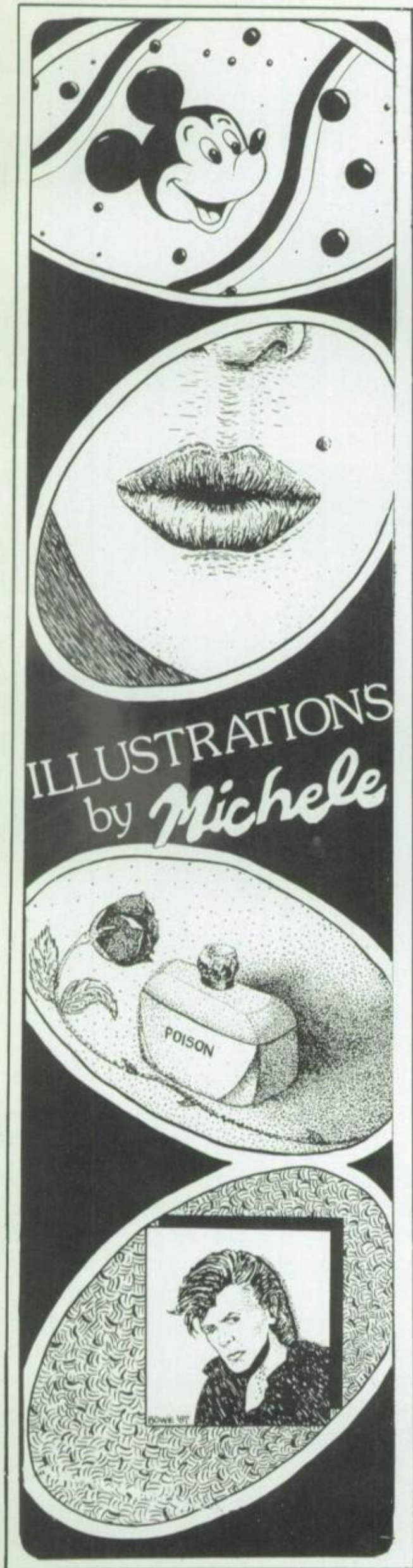
The illustrator in our society can be passionate about what he or she does, learn how not to sacrifice the integrity of a creative concept while still fulfilling the requirements of the assignment, the client, the market, the collector, or the dealer, and to exercise his/her personal power in creating. For the illustrator, the very term "freelance" implies that there is freedom to work when you want, where you want, and how much you want depending upon how much money you want to earn. The illustrator, in most cases, is in business for him/herself and so determines his/her own

work schedule, keeps track of his/her own expenses, and establishes contacts with his/her clients.

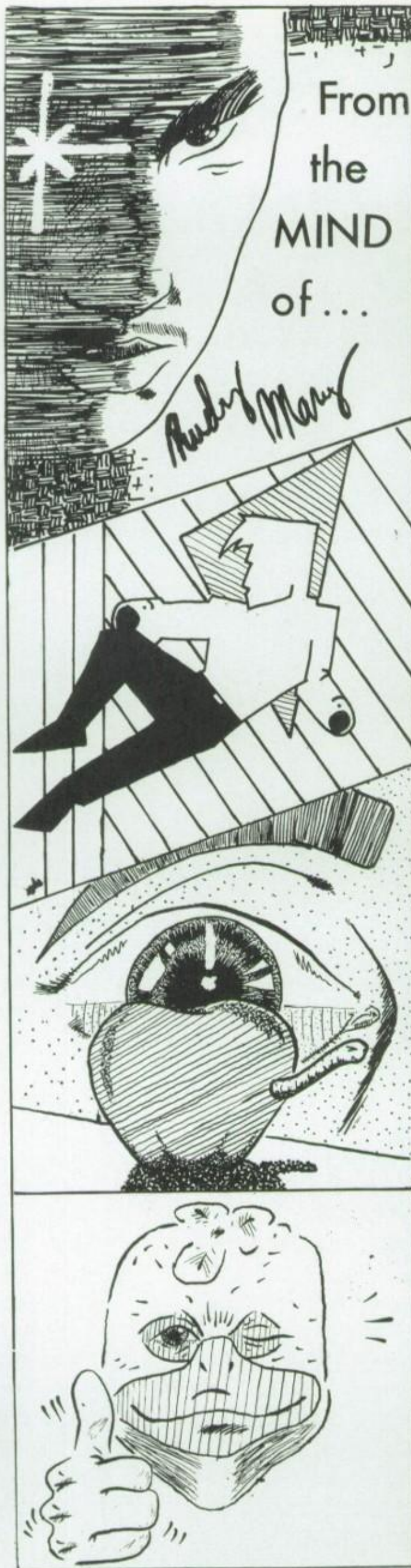
The illustrator develops strong communications skills, both visual and verbal, in order to be able to sell his/her work. The self-promotion pieces on these pages seek to let clients know what these artists can do. The clarity, grace, imagination, integrity, and skill with which artists communicate give their work its value and create the kind of client interest that will enable these young people to in fact represent "a school that works". Our Constitution gives us the freedom to take our artistic license for granted and this indeed is happiness.

The way we see is the way we choose and the way we choose is the way we are free.

Suzanne Osterweil-Weber
Assistant Principal Vocational Art
Teacher of Illustration



Michele Becker



From
the
MIND
of ...

Rudy Mary

Rudy Mary



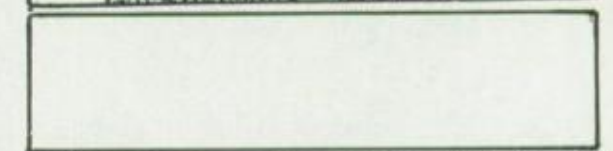
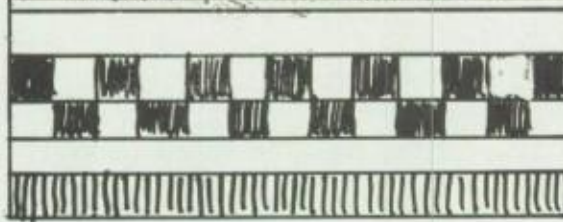
Richard Katz

ILLUSTRATIONS BY

Vincent Dai's



Illustrations by
Vincent



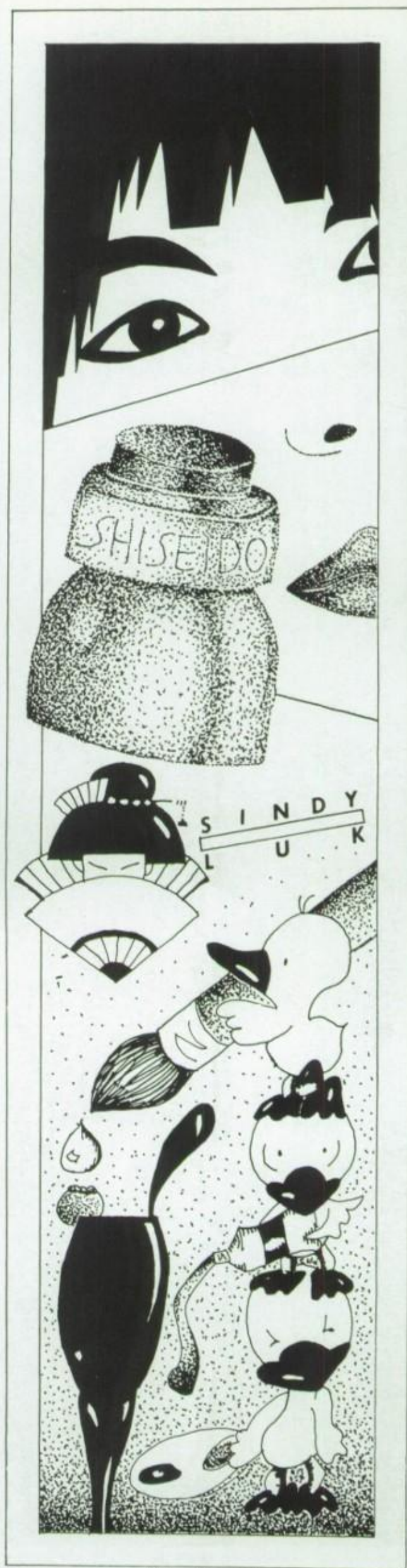
Sui Lan Wong



Ruben Reyes



Ricardo Llano



Wing Shan Luk



Vaughn McCloud



James Rutledge



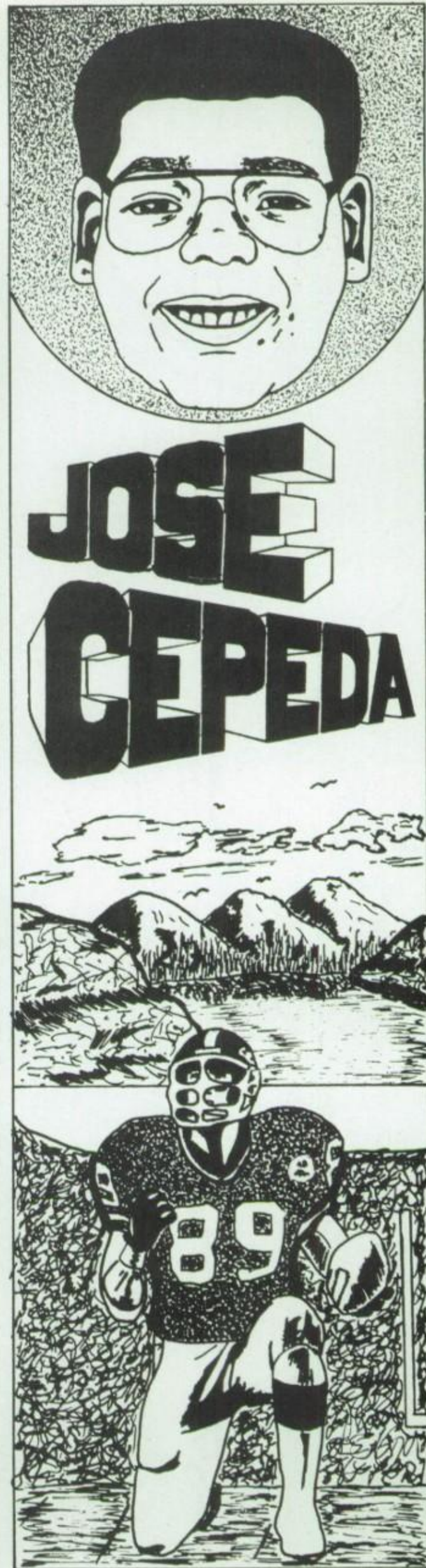
Lamont Greateheart



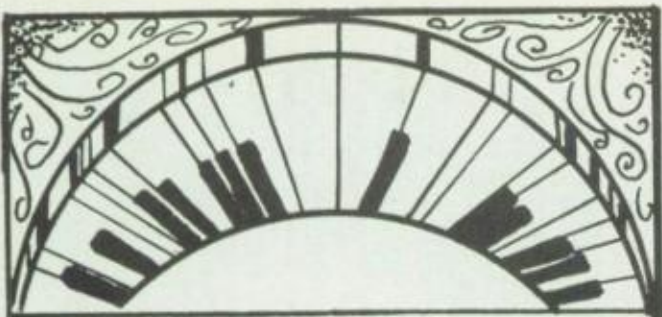
Patrick Winter



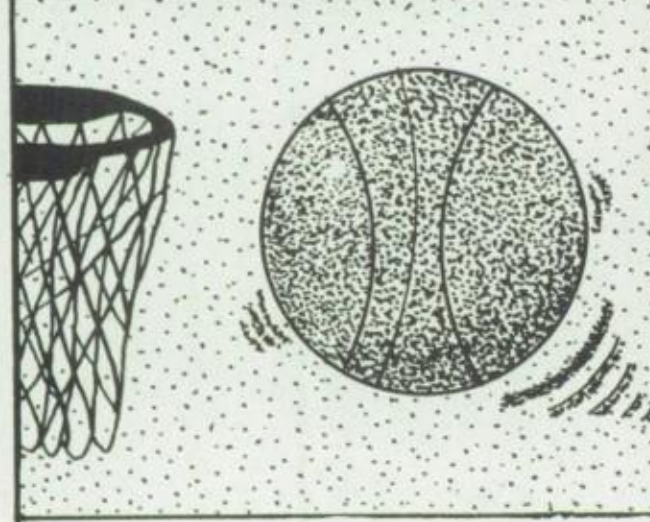
Richard Terdoslavich



Jose Cepeda



Illustrated By
R. Brown



Illustrations
Ray Burke



Raymond Burke



ILLUSTRATIONS BY
EDWIN CASTRO



Edwin Castro

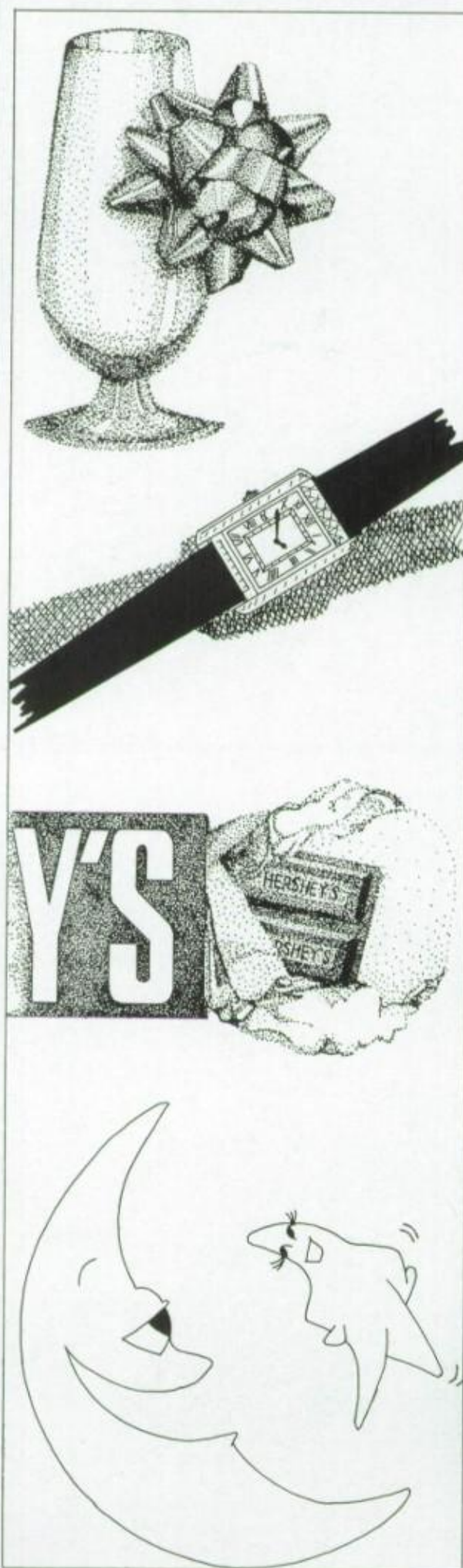


ILLUSTRATIONS

B

Y

Justice



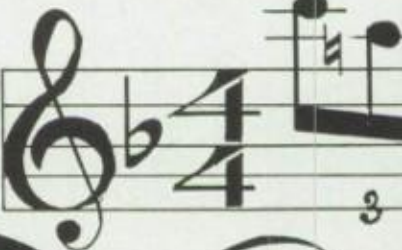


K.S. Mirkin
Illustrator

Kathrin Mirkin



BY

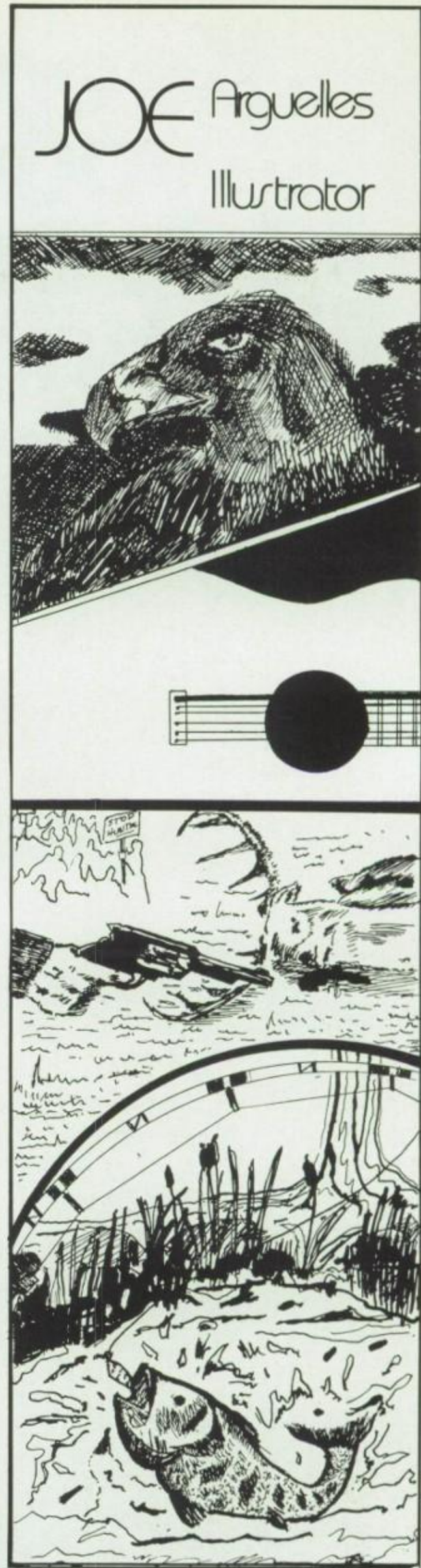


DEVON



FOSTER

Devon Foster



JOE Arguelles
Illustrator

Joseph Arguelles

Keep your eye on Bainbridge Board



Nancy Stahl



John Freas



Nancy Stahl



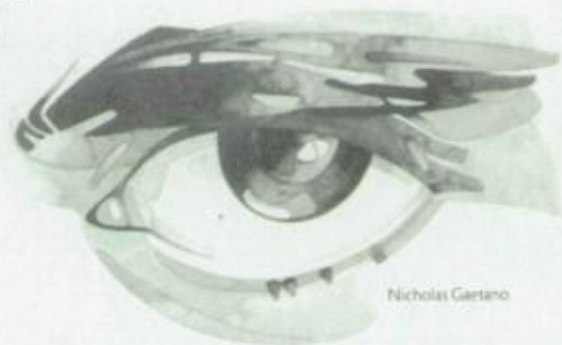
Philip Slagter

**Illustration
Board
Extra Rough**
Additional
media con-
trol and tex-
ture are the
advantages of this
highly textured
art board. Designed
for watercolors, char-
coals, pastels and
tempera.

**Charcoal
#169 Board**



Kenneth F. Dewey



Nicholas Gaetano



Kenneth F. Dewey



Don Weller

Coquille Bristol
This bristol paper
has a stippled surface
which adds a more
pronounced texture
when crayon, pencil
and watercolors are
used. Fine and
coarse surfaces.

**Ink and pencil
Coquille coarse**



Nancy Stahl



Nicholas Gaetano

**Air brush
Coquille fine**

**Studio Drawing
Bristol**

This range
of drawing
bristols offers a
smooth surface
and a lightly
textured surface.
They are best
suited for ink, pencil
& charcoal.

**Pen & ink
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Lettering



Adam Zeliger



In spite of the recent radical changes in generating typography, full appreciation of the letter-forms and their esthetic and intellectual implications, is still most readily achieved by designing an alphabet, in upper and lower case, *from scratch*.

This experience invariably opens the eyes and hones the skills of the incipient graphic artist, becomes the foundation for a lifetime of laying out lettering, be it headlines or body-copy.

Typography, man's most abstract, yet universally understood visual language system, is here to stay. There will always be a need for cultivators and innovators, especially in light of the explosive secularization of what was, until a few years ago, an exclusive domain controlled by the highly skilled descendants of Gutenberg, Caxton, Caslon, and Bodoni.

Thomas F. Naegele
Teacher of Typography

A B C D E F G H I J K L M N O P Q R S T U V
W X Y Z a b c d e f g h i j k l m n o p q r s t
u v w x y z ; : . 1 2 3 4 5 6 7 8 9 0

Joseph Bailey

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z a b c d e f
g h i j k l m n o p q r s t u v w x y z

Danyelle Mason

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z a b c d e
f g h i j k l m n o p q r s t u v
w x y z, 1 2 3

Louis Mansdorf

ABCDEFGHI
 JKLMNPQR
 STUVWXYZ
 abcdefghij
 klmnopqrs
 tuvwx yz:0

Bethe Lacher

ABCDEFGHI
 JKLMNOP!
 QRSTUVW!
 XYZabcde f
 gh i j k l m n o p
 q r s t u v w x y
 z 1 2 3 4 5 ; ::;

Marcus Wyns

ABCDEFGHIJ
 KLMNOPQRST
 UVWXYZabcd
 efghijklmnop!
 qrstuvwxyz
 „- = + & ? 1 2 3 : ÷

Anita Velazquez

ABCDEFGHI
 HIJKLMN
 OPQRSTU
 VWXYZab
 cdefghijk
 lmnopqrs
 tuvwx yz!

Marilyn Rivera

A B C D E F G H I J K
 L M N O P Q R S T U
 V W X Y Z a b c d e
 f g h i j k l m n o p
 q r s t u v w x y z
 1 2 3 4 5 6 7 8 9 0 !

Timothy Samuels

A B C D E F
 G H I J K L M
 N O P Q R S
 T U V W X Y
 Z a b c d e f
 g h i j k l m n o
 p q r s t u v
 w x y z ; 1 2 3
 4 5 6 7 8 9

Elias Kotsias

A B C D E F G H I J"
 K L M N O P Q R S
 T U V W X Y Z ?
 a b c d e f g h i
 j k l m n o p q !
 r s t u v w x y z

Angela Knapp

James Pijuan

A B C D E F G H
 I J K L M N O P
 Q R S T U V W
 X Y Z a b c d e
 f g h i j k l m n o
 p q r s t u v w
 x y z ... 0 1 2 3

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z a b c
d e f g h i j k l
m n o p q r
s t u v w x y z

James Alicea

A B C D E F G ?
H I J K L M N O ! " ' "
P Q R S T U V ; !
W X Y Z a b c d ,
e f g h i j k l m n o :
p q r s t u v w x ;
y z 1 2 3 4 5 6 7 8 9

Urmilla Etwaroo

A B C D E F G H I J K L M N O P Q
R S T U V W X Y Z a b c d e f g
h i j k l m n o p q r s t u v w x y z

John Martinez

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o
p q r s t u v w x y z

Tony Phillip

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n
o p q r s t u v w x y z !
: ; 1 2 3 4 5 6 7 8 9 /

Alex Garces

A B C D E F G H
 I J K L M O P N !
 Q R S T U V W ?
 X Y Z a b c d e f , !
 g h i j k l m n o p q
 r s t u v w x y z 1 2
 3 4 5 6 7 8 9 0

Charlene Oestricher

A B C D E F G
 H I J K L M N O
 P Q R S T U V
 W X Y Z a b c
 d e f g h i j k l
 m n o p q r s
 t u v w x y z

William Mak



fashion illustration

Spontaneous sketches delineating innovative styling and shifted emphasis by way of exaggerated proportions, gestures, and poses serve to achieve consumer awareness through newspapers, and magazines. In spite of serious staff cut backs, student interest in this special field remains strong; after all, the clothes we choose to wear are a major key to our personalities, especially in this period of eclecticism.

Sali Stern
Teacher of Fashion Illustration



Abraham Rodriguez



Phuong Phu



Toria Lykes



Juan Carlos Torres

J. Carlos Torres



Madeline Malines

Christine Murphy



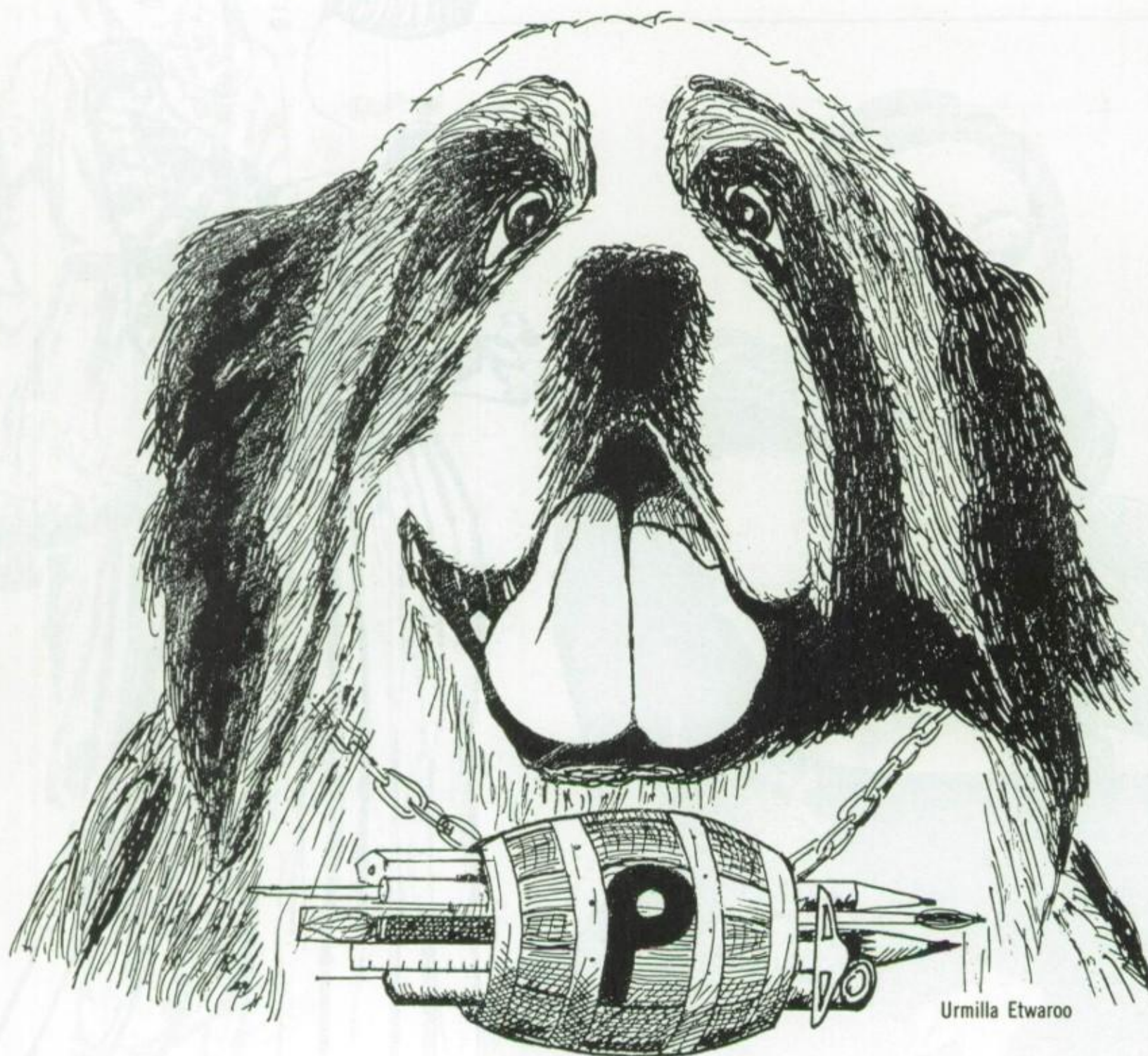


Margarita Irizarry



Trevor Earley

As every artist who has ever been buried under
a ton of emergencies knows...



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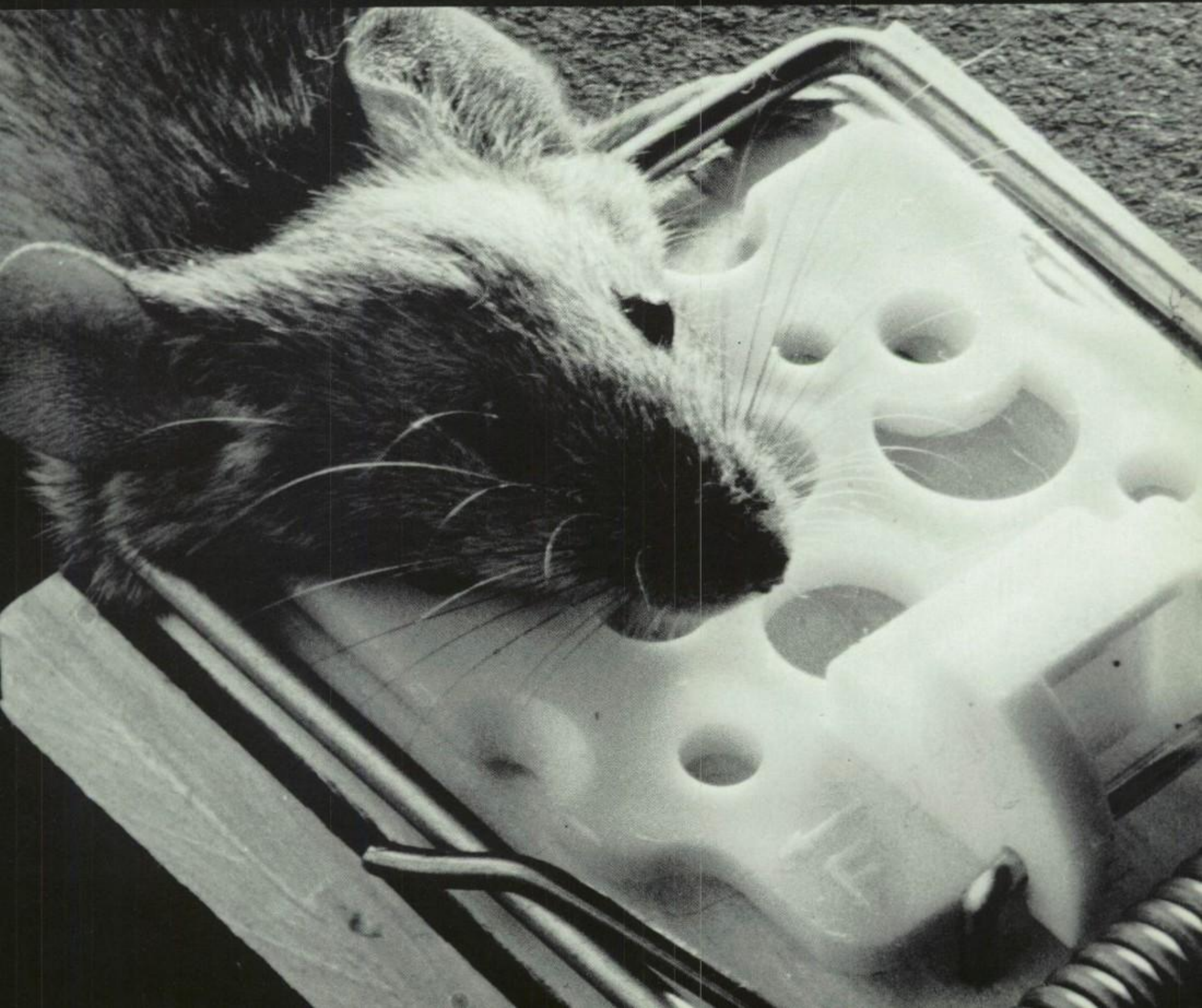
PLAZA ARTIST MATERIALS, INC
173 Madison Avenue, New York, 10016

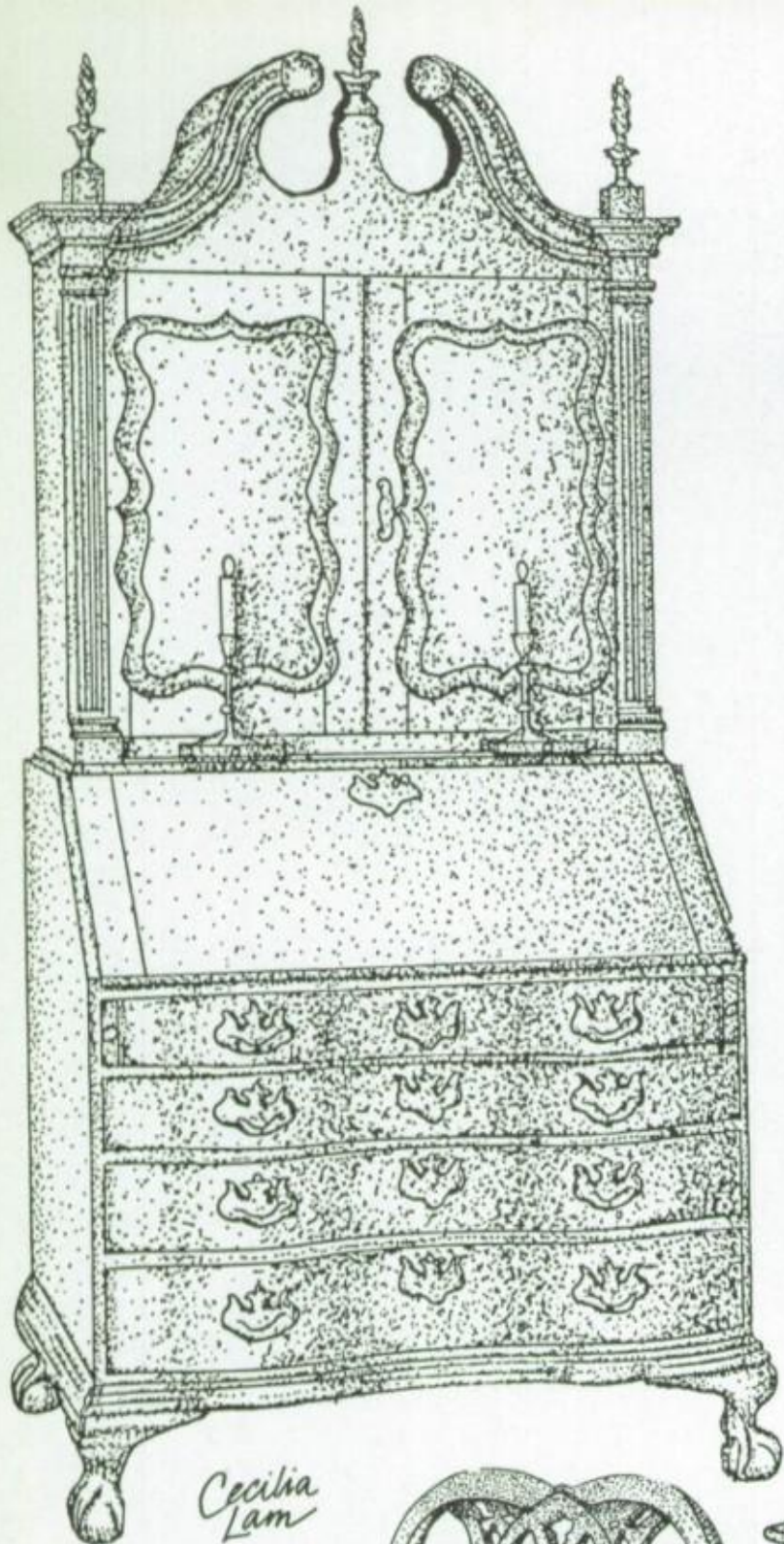
Product rendering is an essential component of the conceptual process. Be it industrial or interior design, giving shape and beauty to a manufacturable product, or to the space in which we live and do our work, calls for the artist's taste and skills.

While durable antiques provide us with tangible links to our forebears, modern furnishings offer greater comfort and convenience.

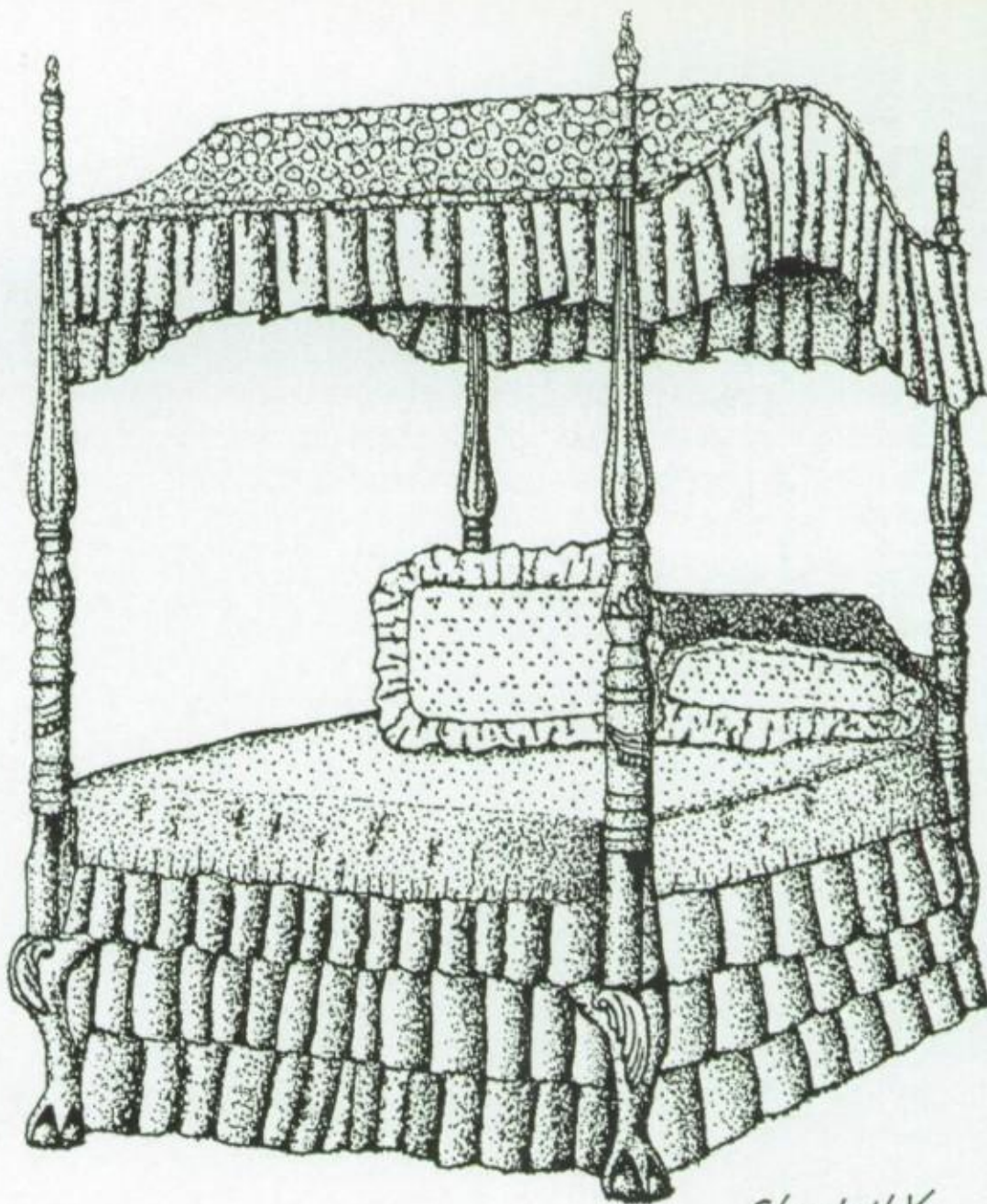
Even the proverbial mousetrap, that ancient symbol of perfidious efficiency, which now comes pre-baited with synthetic cheese, makes it a snap for school teachers to control wildlife in the classroom, a great place to begin the job of making better use of interior space.

Robert Frank,
Teacher of Interior Design

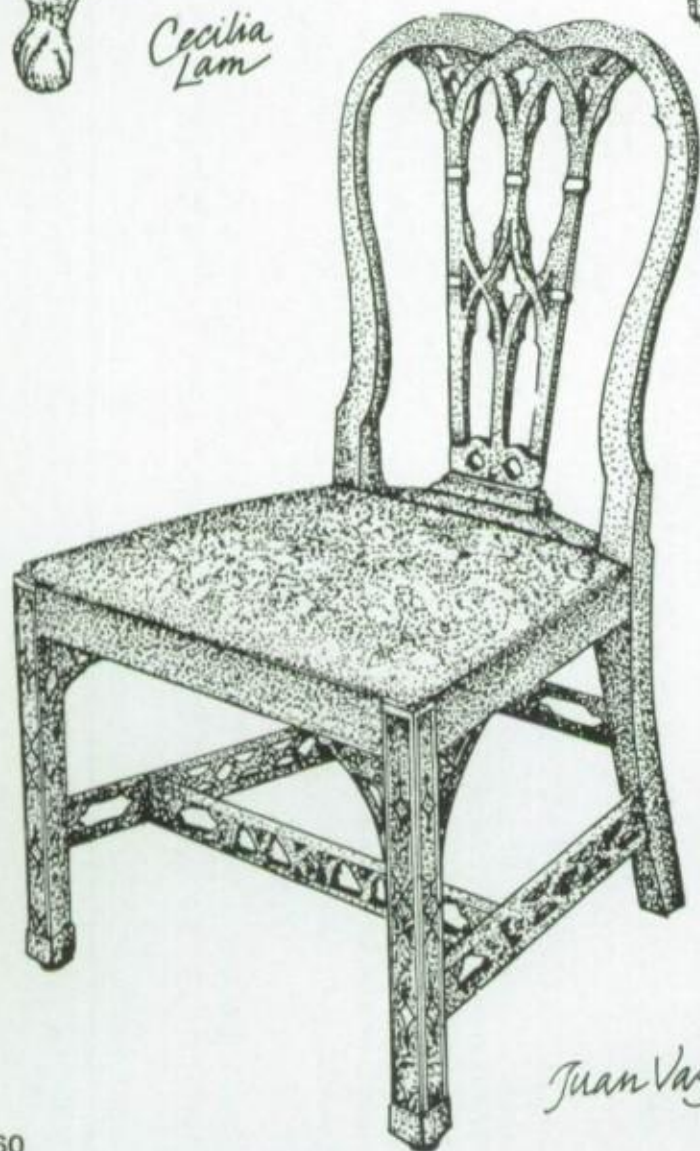




Cecilia Lam



Elizabeth Yau



Juan Vasquez



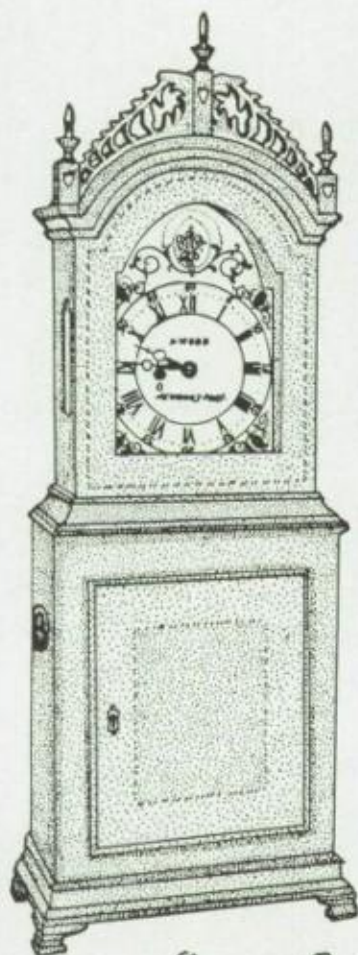
Luis Fernando Rivera



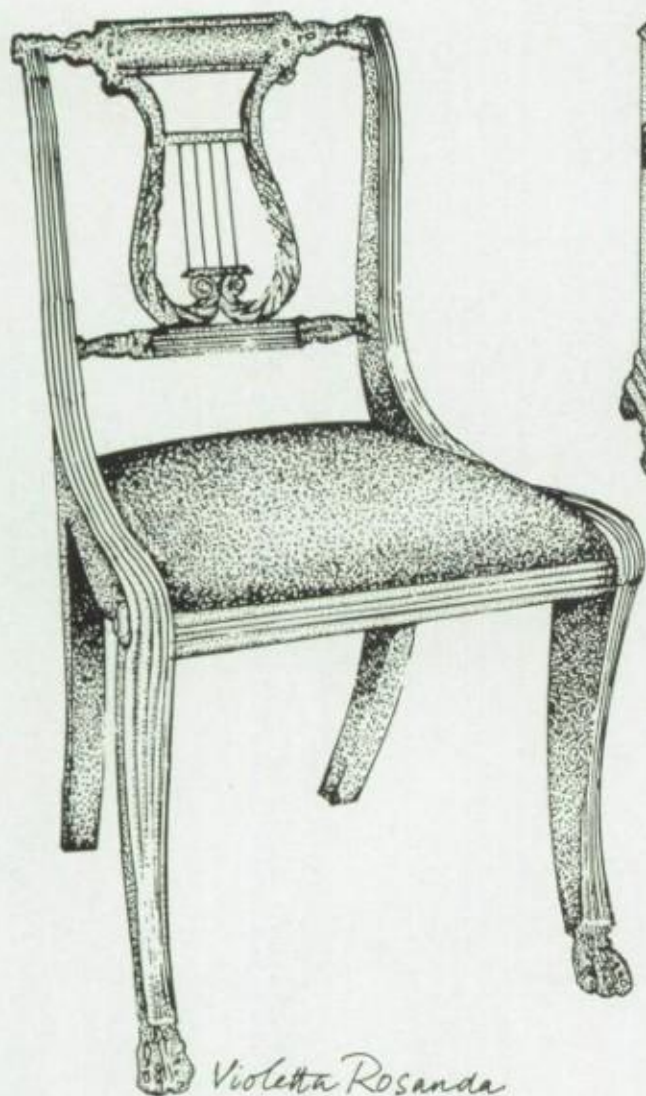
Jamaal Anderson



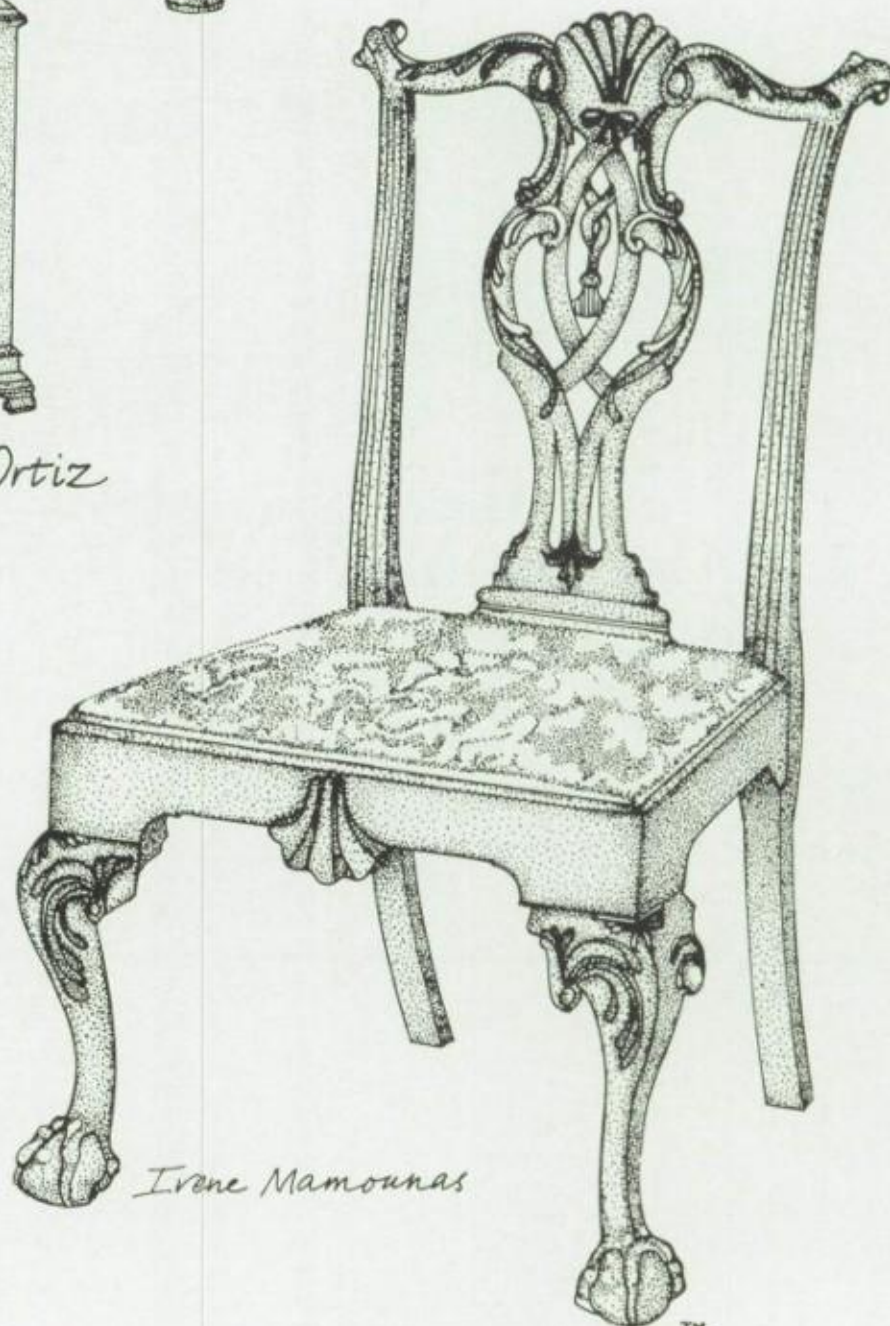
Denise Singleton



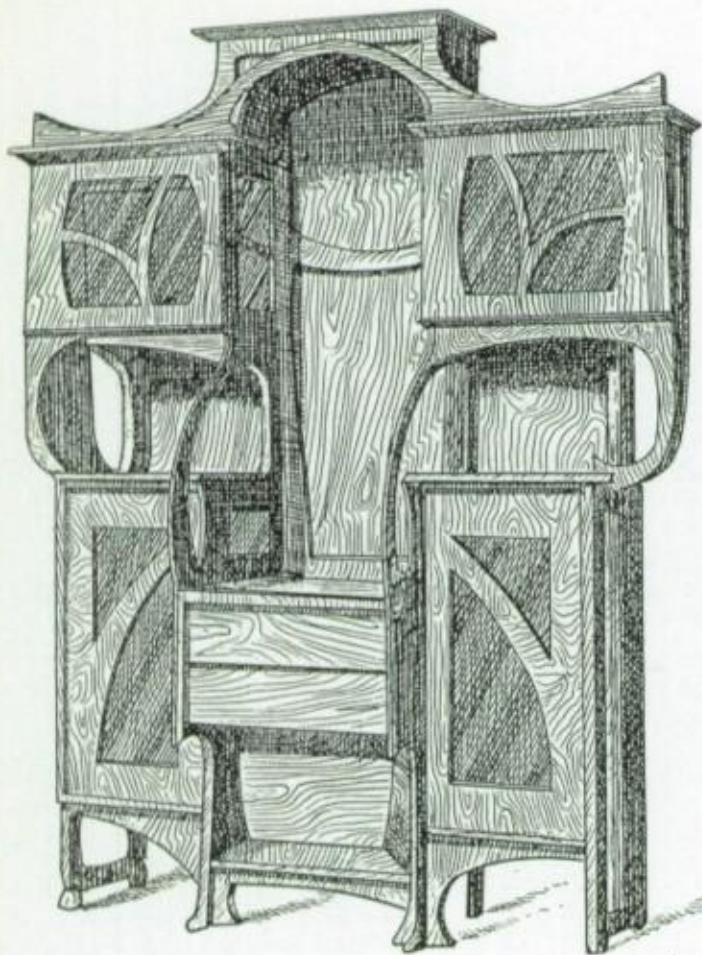
Omar Ortiz



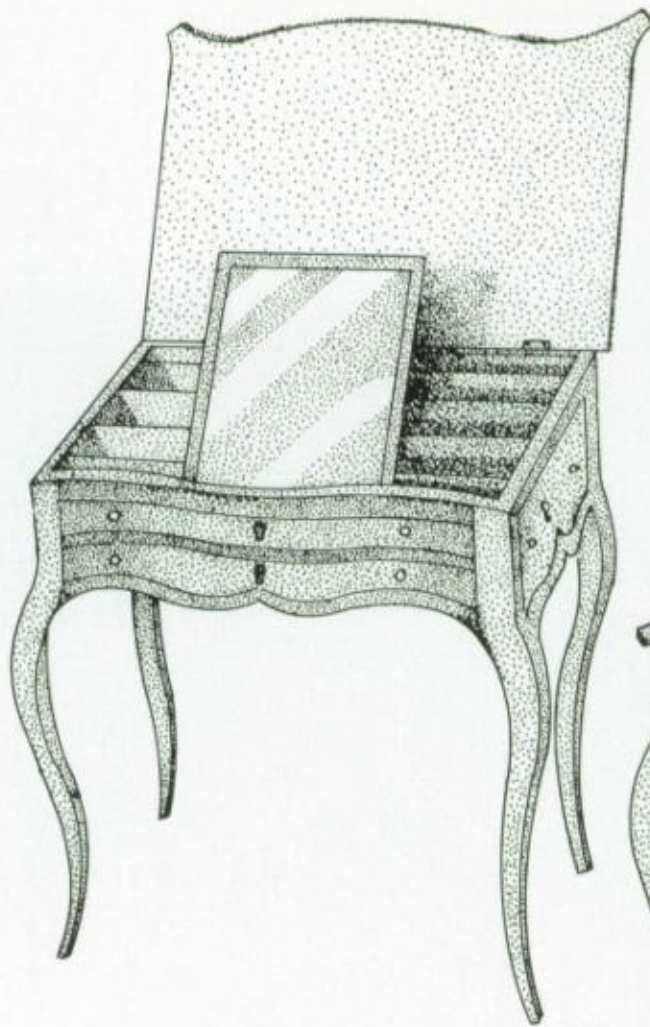
Violetta Rosanda



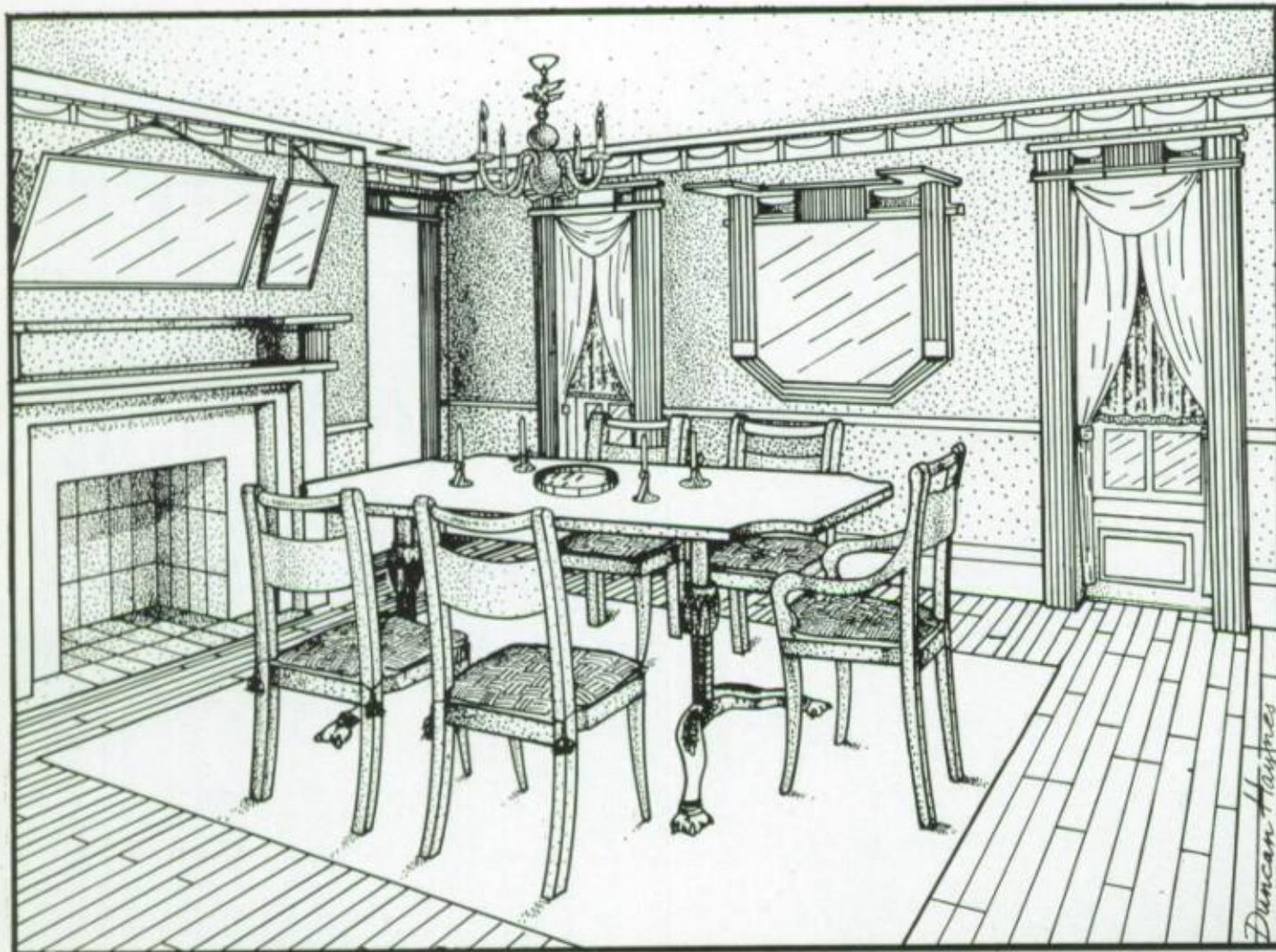
Irene Mamounas



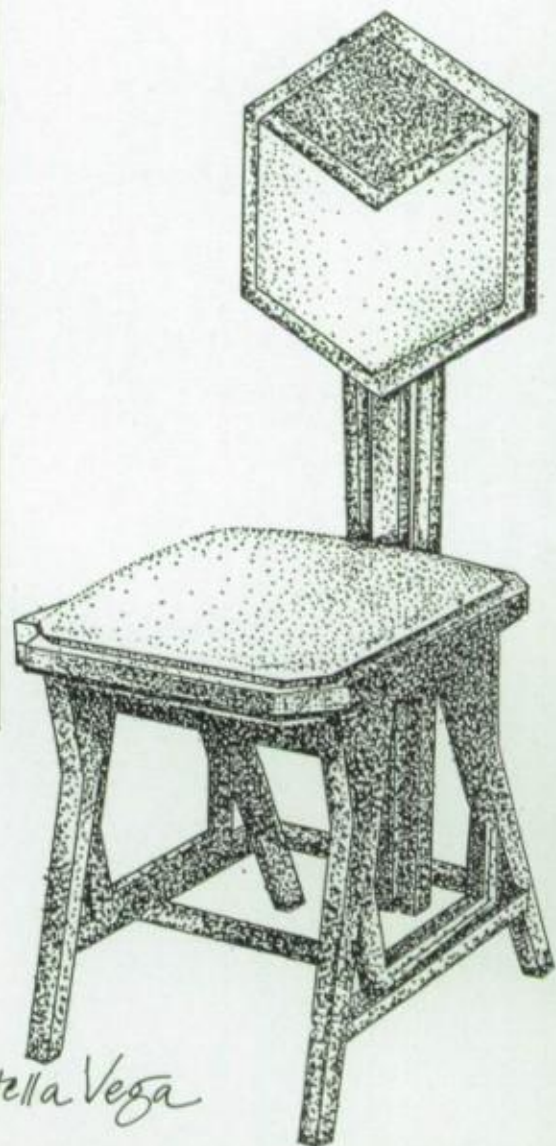
Susan Lee



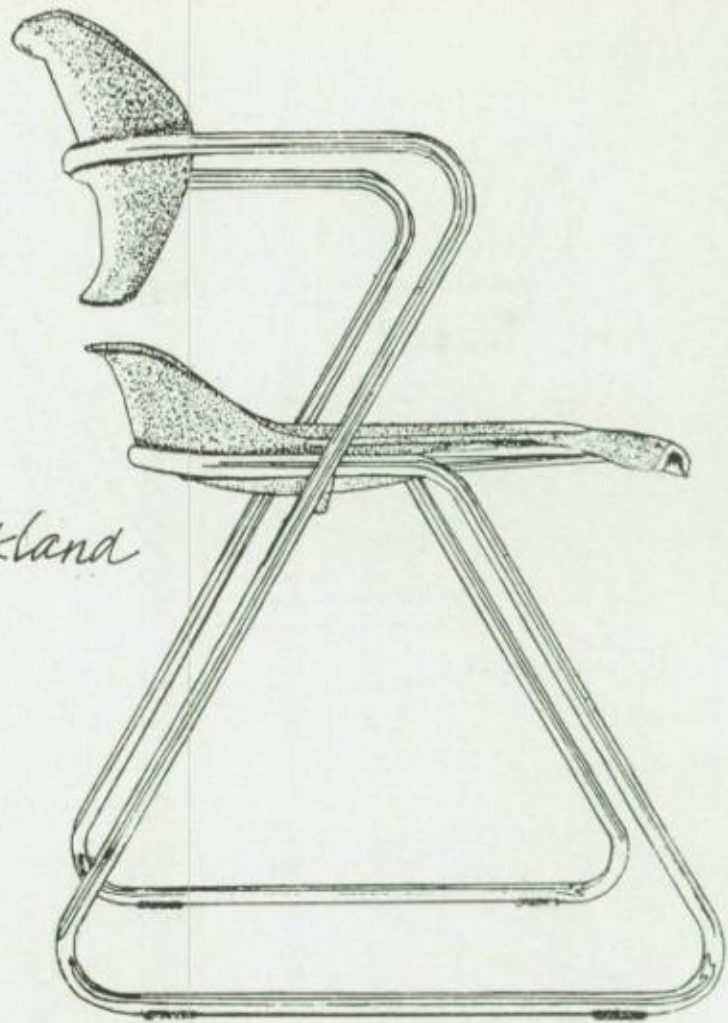
Omar Ortiz



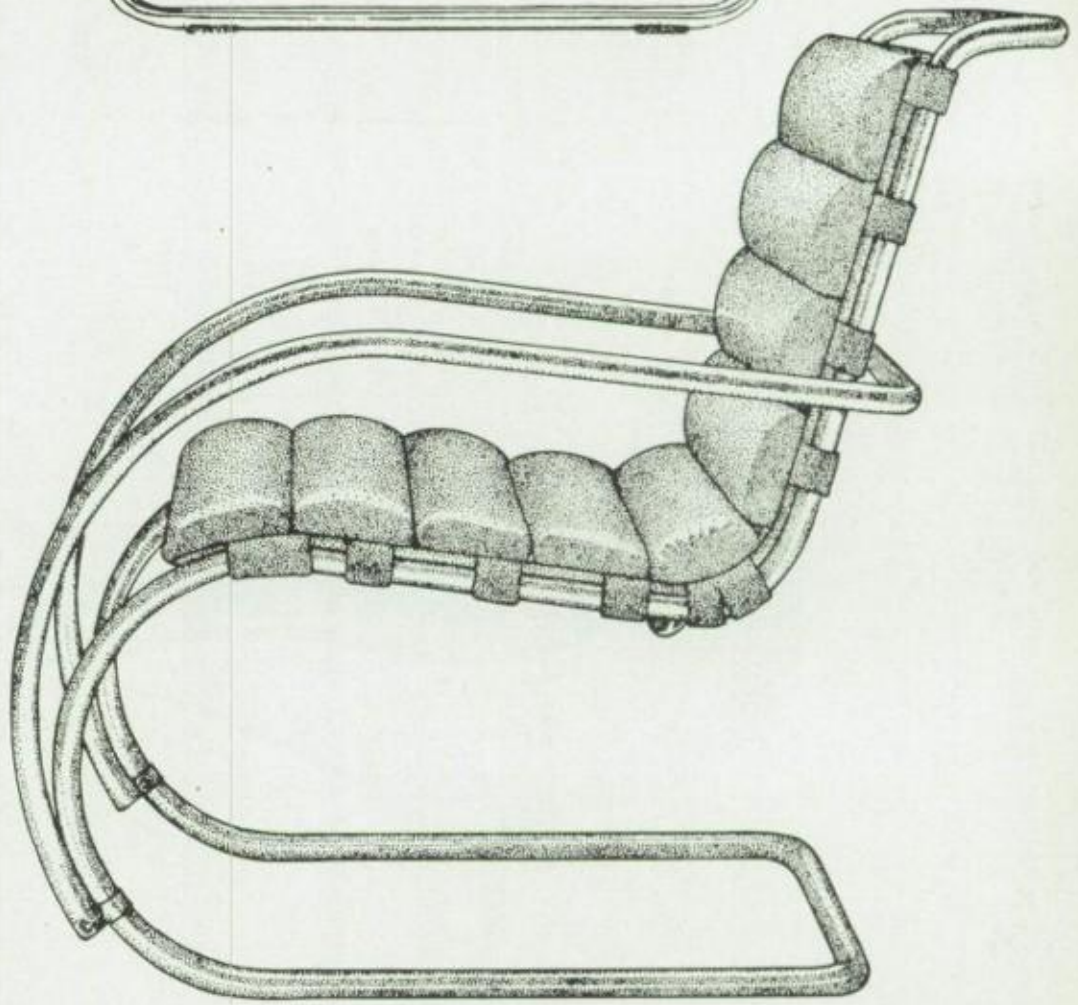
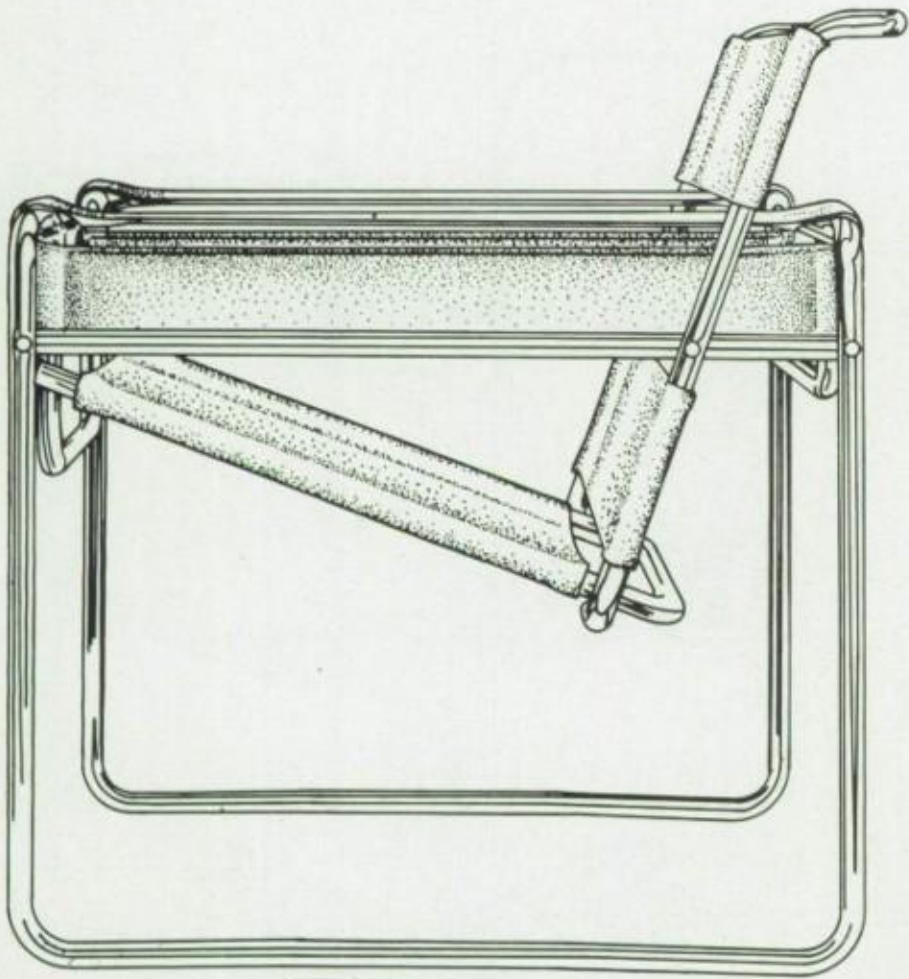
Duncan Haynes



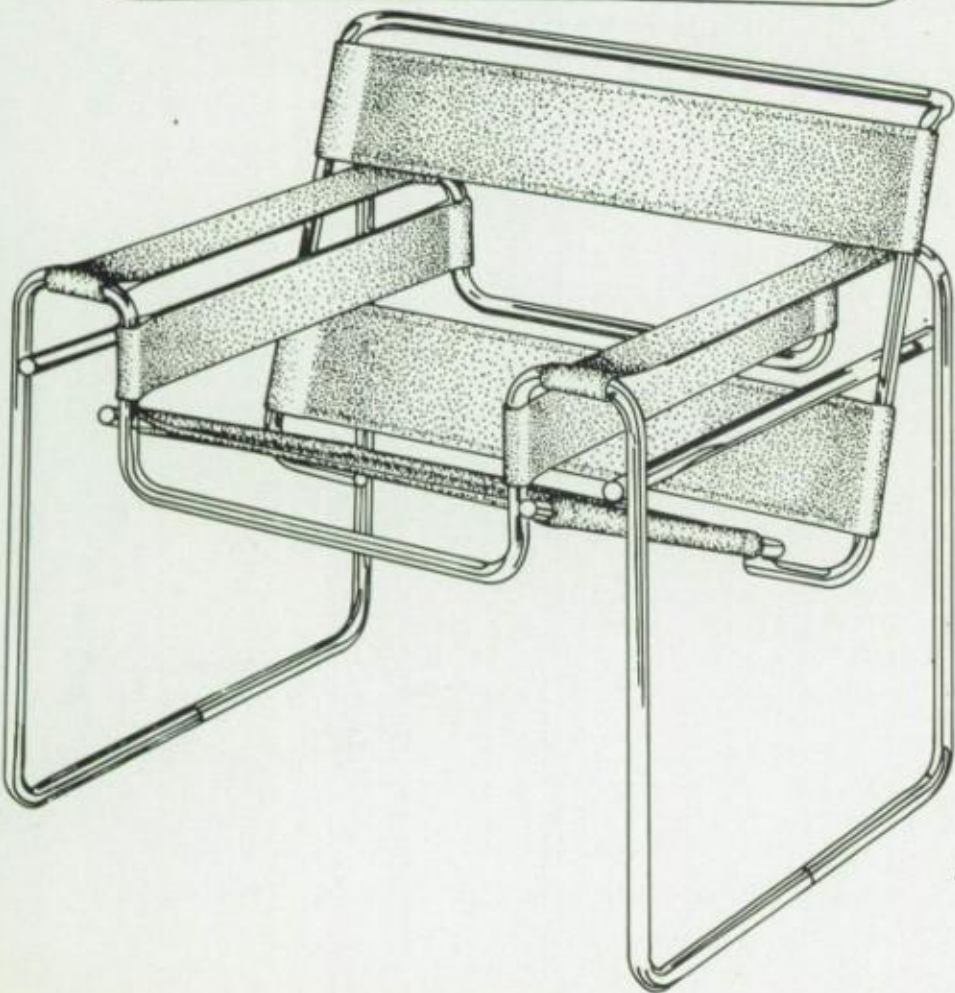
Estella Vega



Paula Wickland



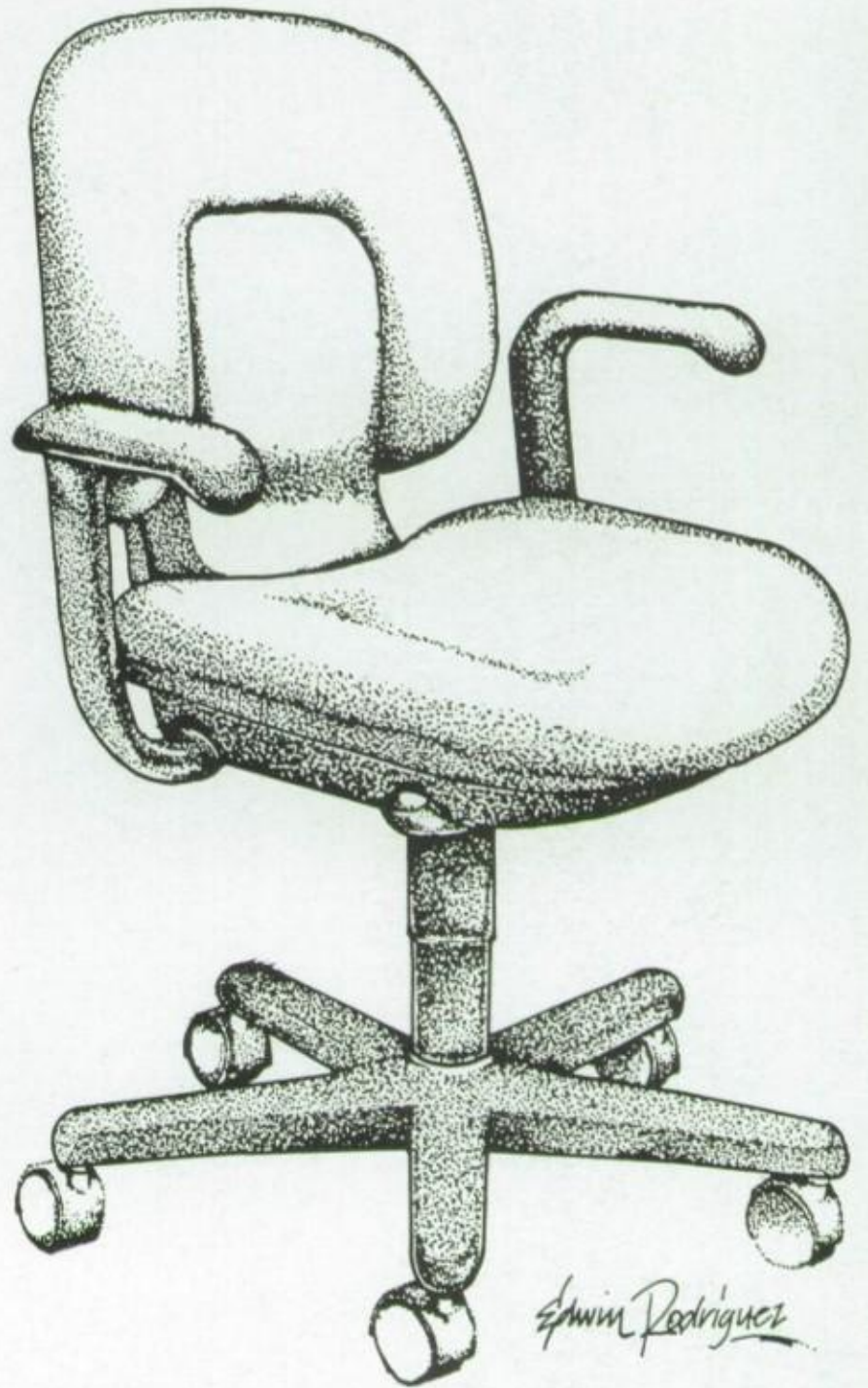
Rosemary Manganello



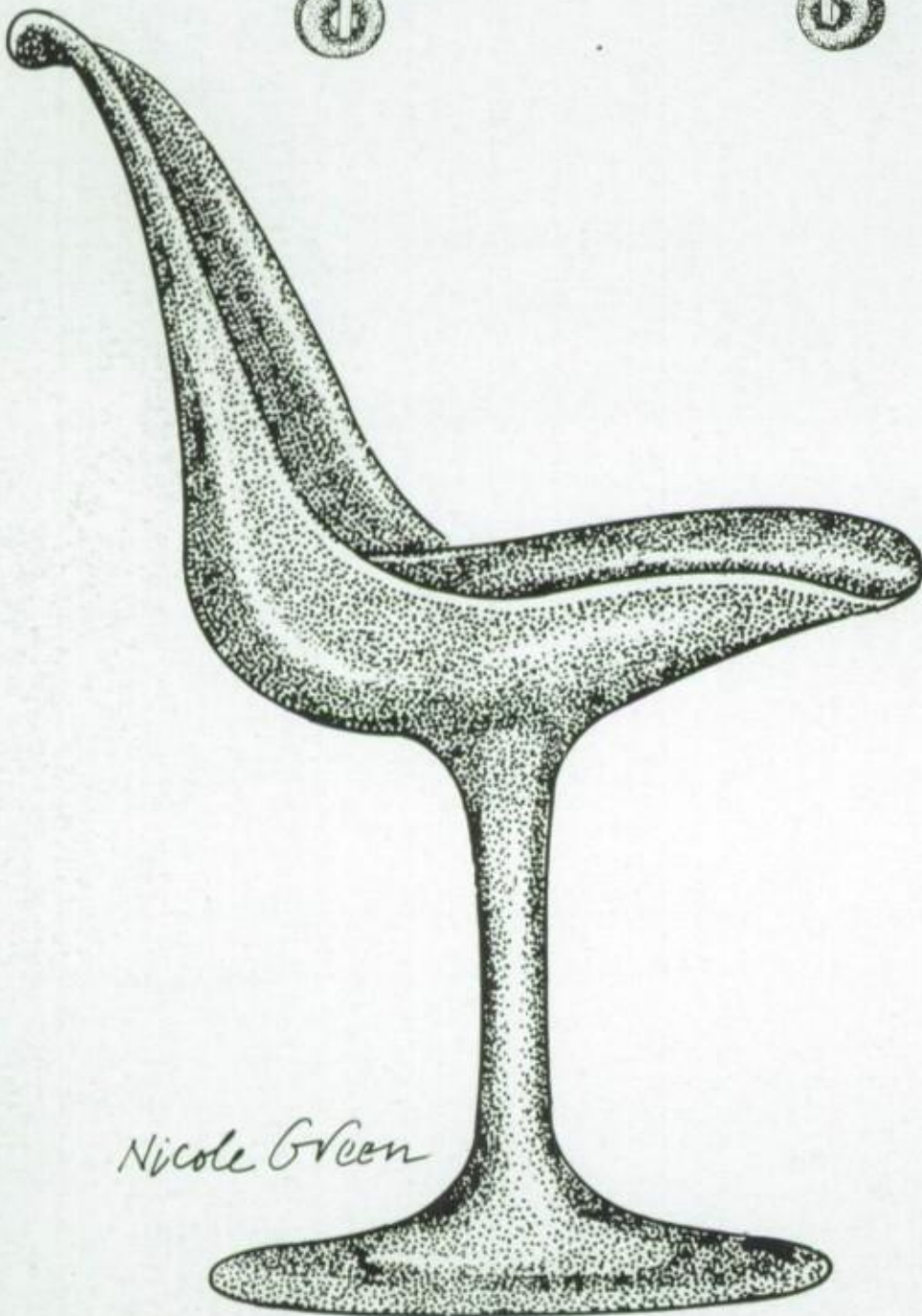
Luis Rivera



Jennifer Grogan

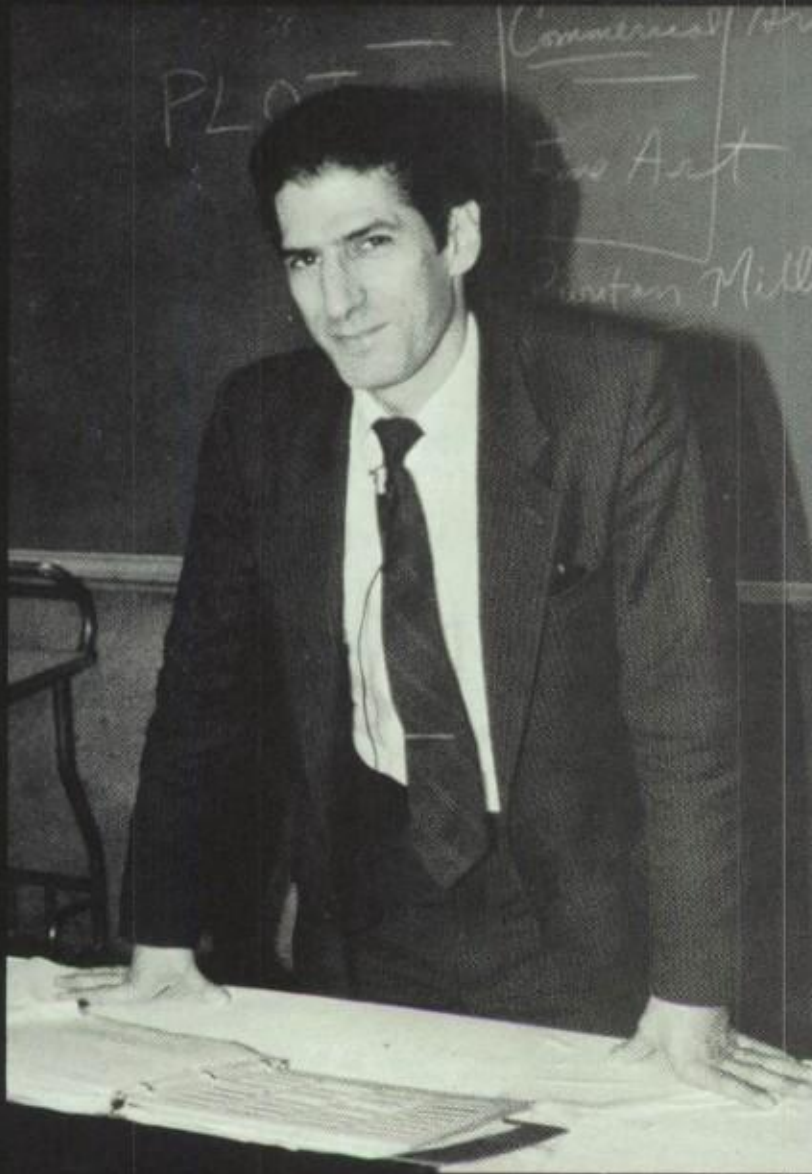


Edwin Rodriguez



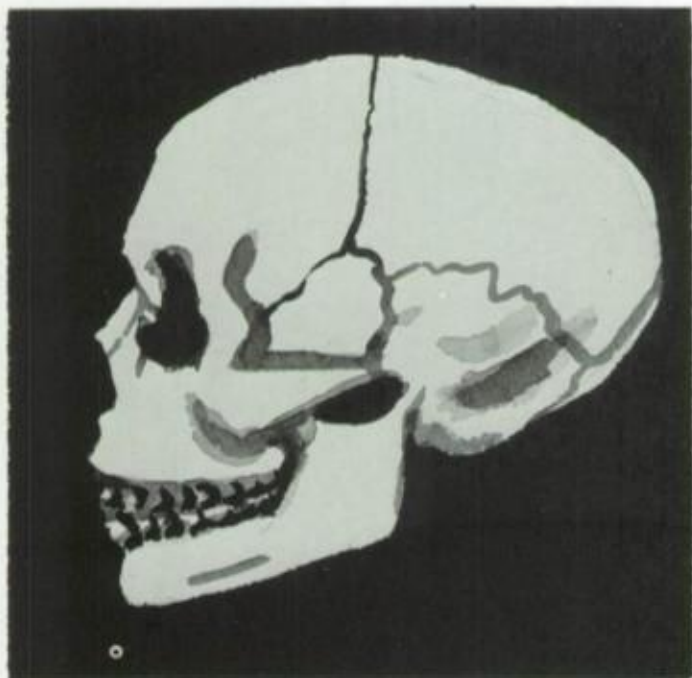
Nicole Green

ANATOMY

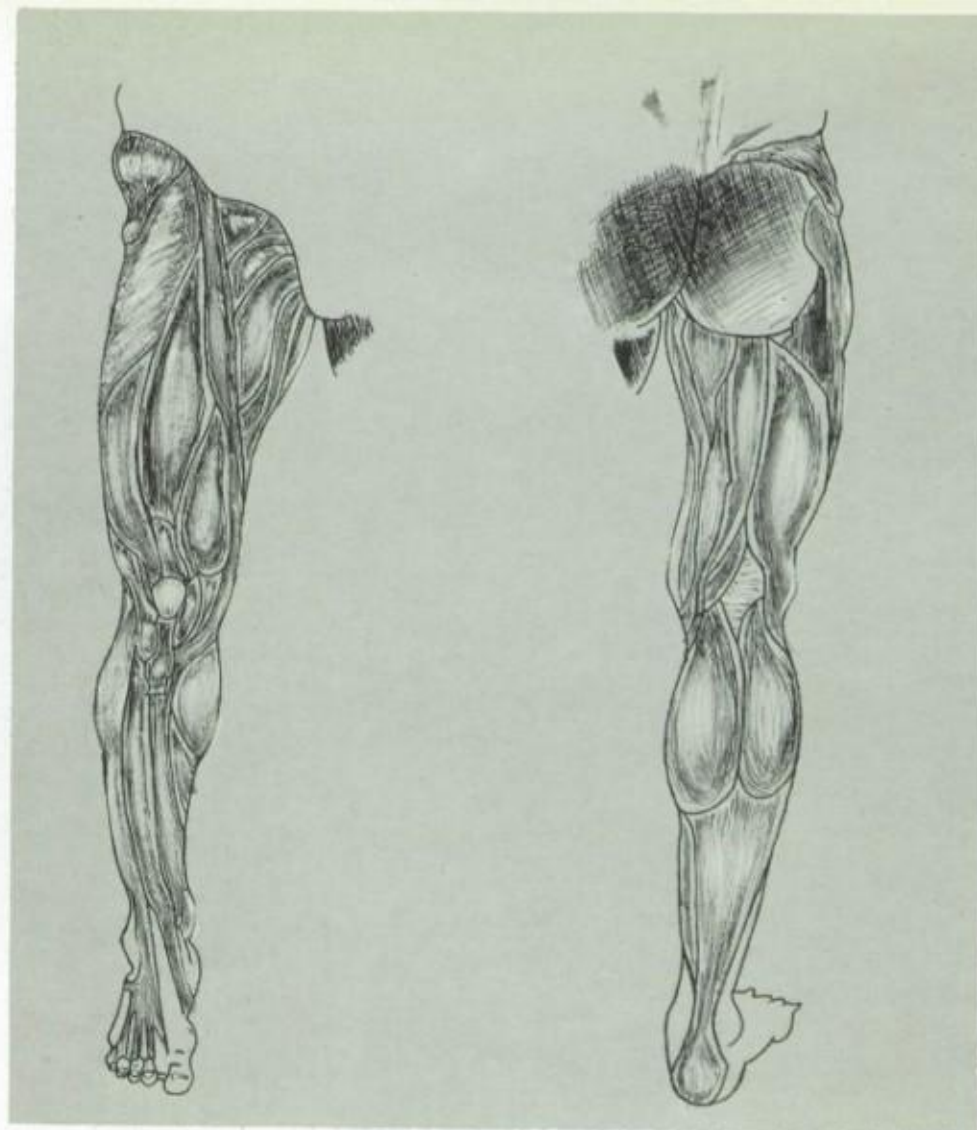


Anatomy and figure drawing for illustration are based on an in-depth investigation of the form and function of the human body, including some understanding of the skeleton and muscle systems at rest and in action. Individuality of expression and relevant application to the student's specialization is encouraged through exact and thorough analysis of the elements of artistic anatomy, drawing, light and shade, plane, proportion, perspective, and the use of various graphic media. Through class projects, using live models and demonstrations including viewing slides of the old and modern Masters, students become proficient in all aspects of the important field of artistic anatomy.

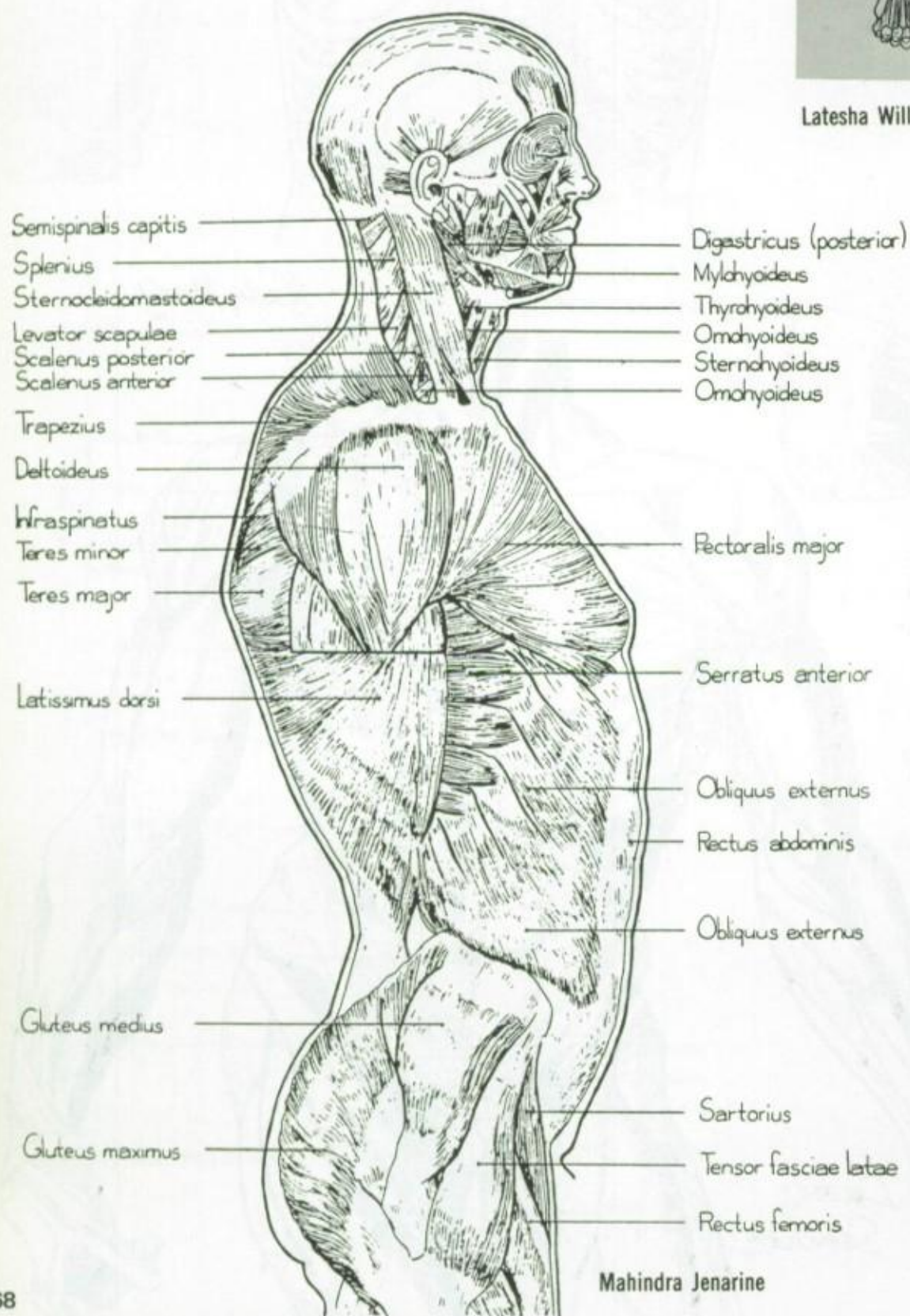
David Pakter
Teacher of Anatomy



Roger McHayle



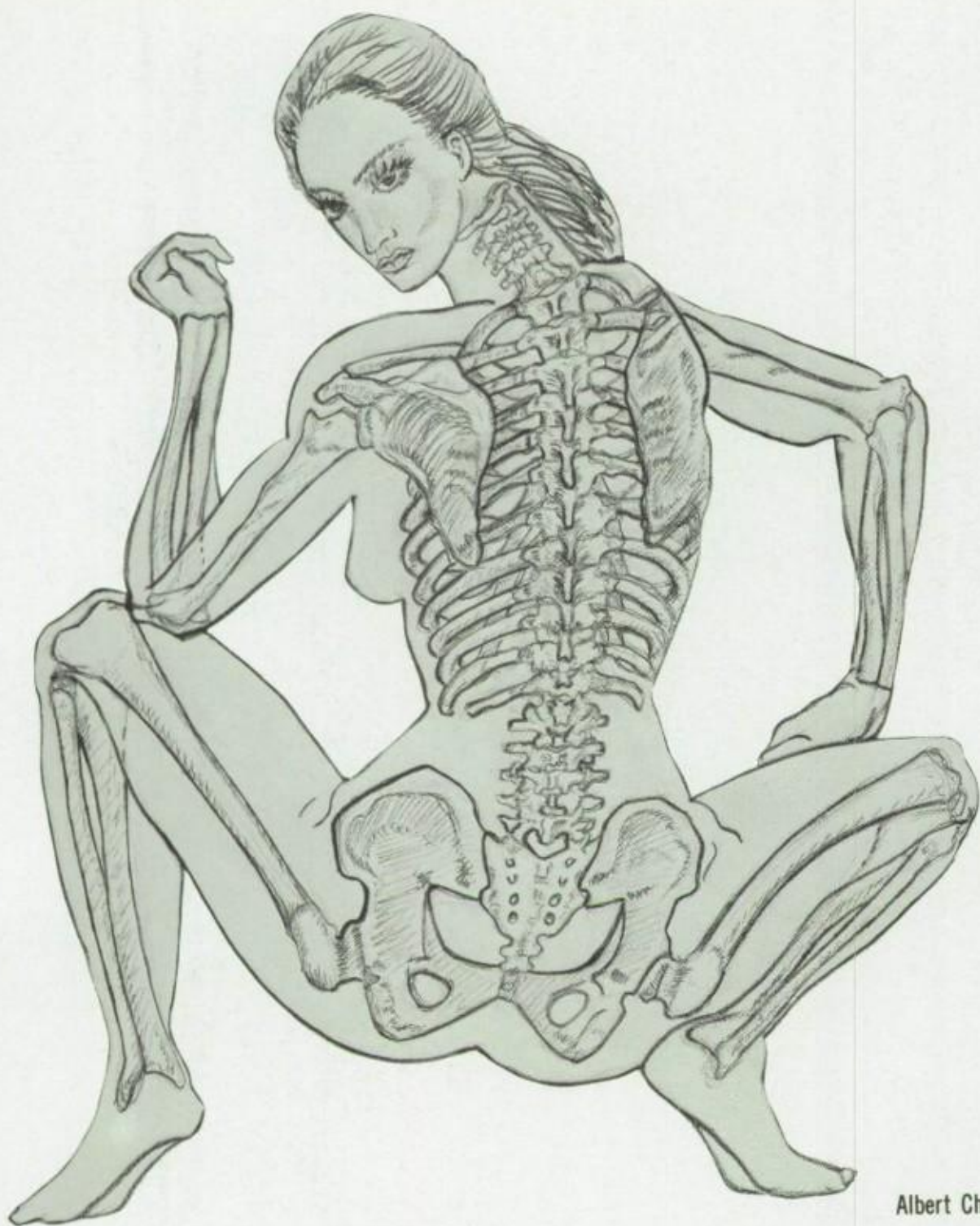
Latesha Williams



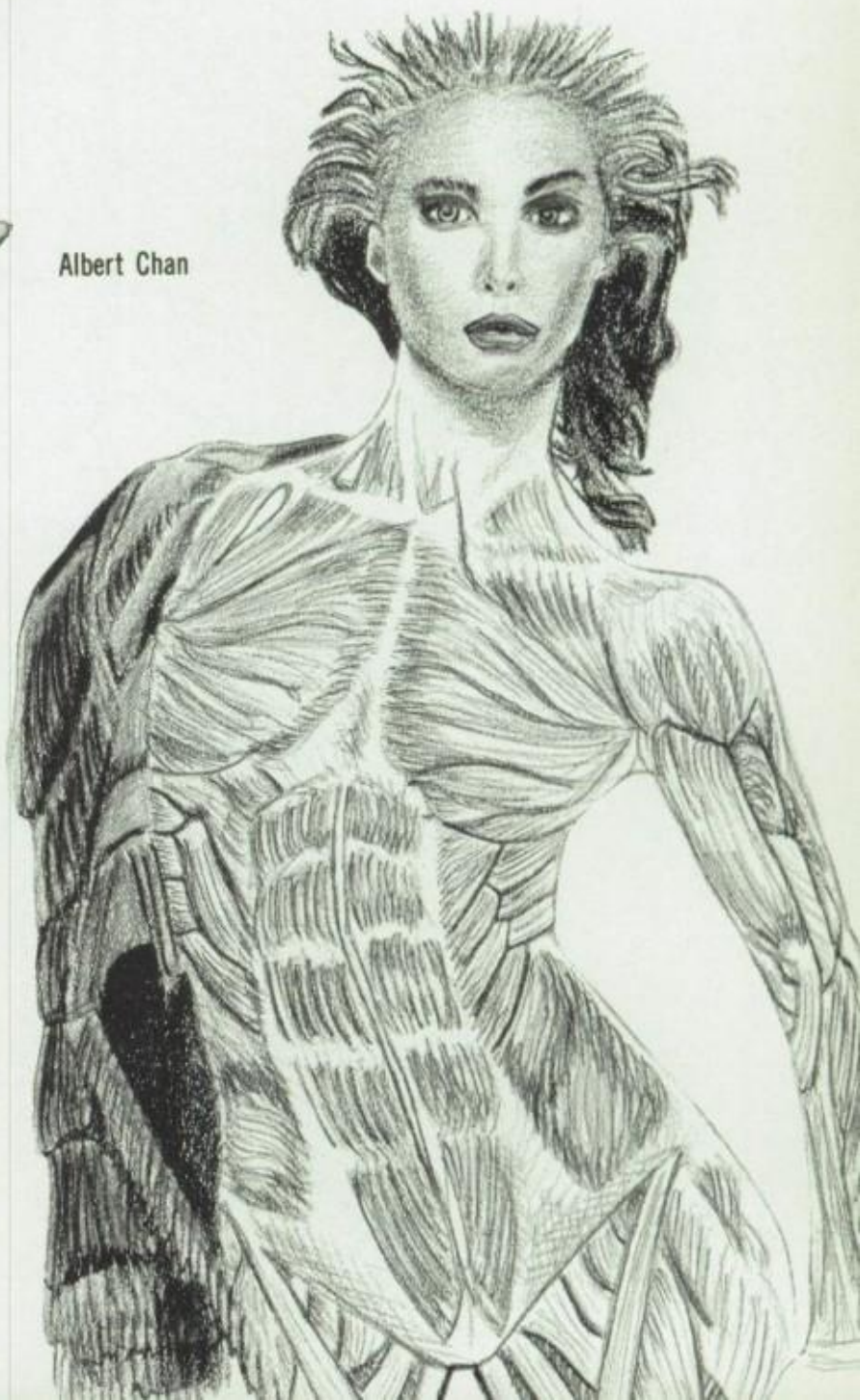
Mahindra Jenarine



Roger McHayle



Albert Chan





Sheillah Menard



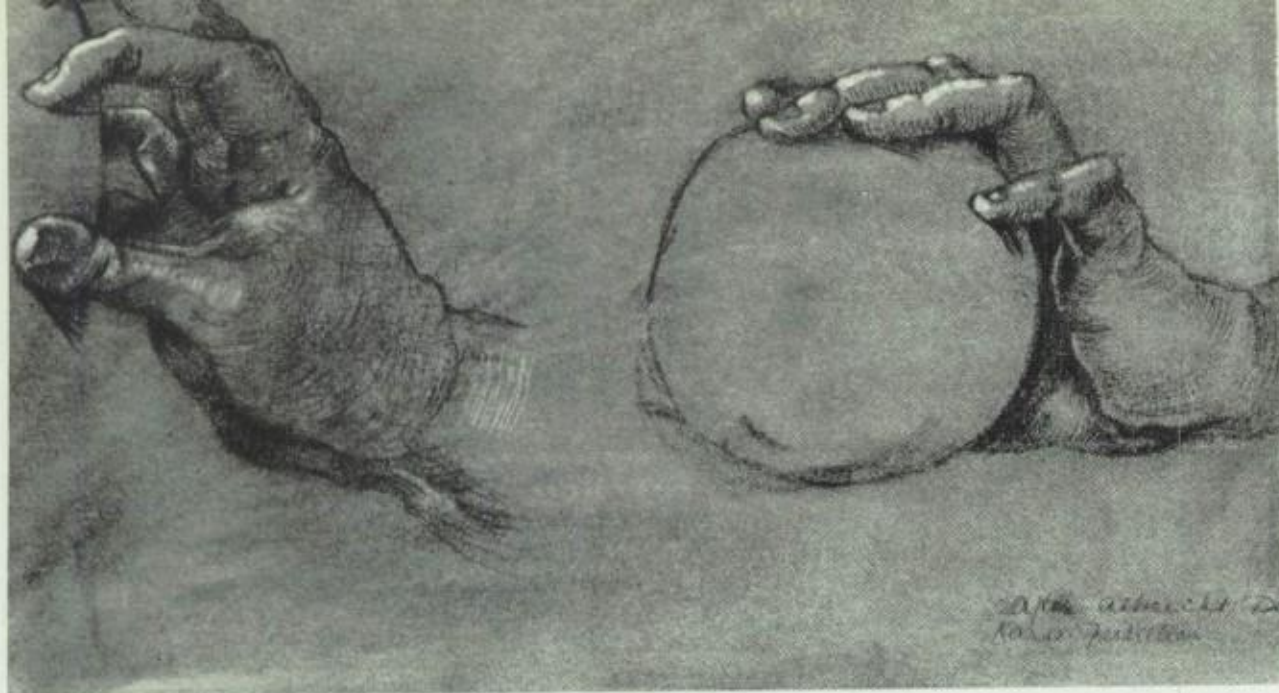
Rahman Brown



David Neal



Rudy Mary

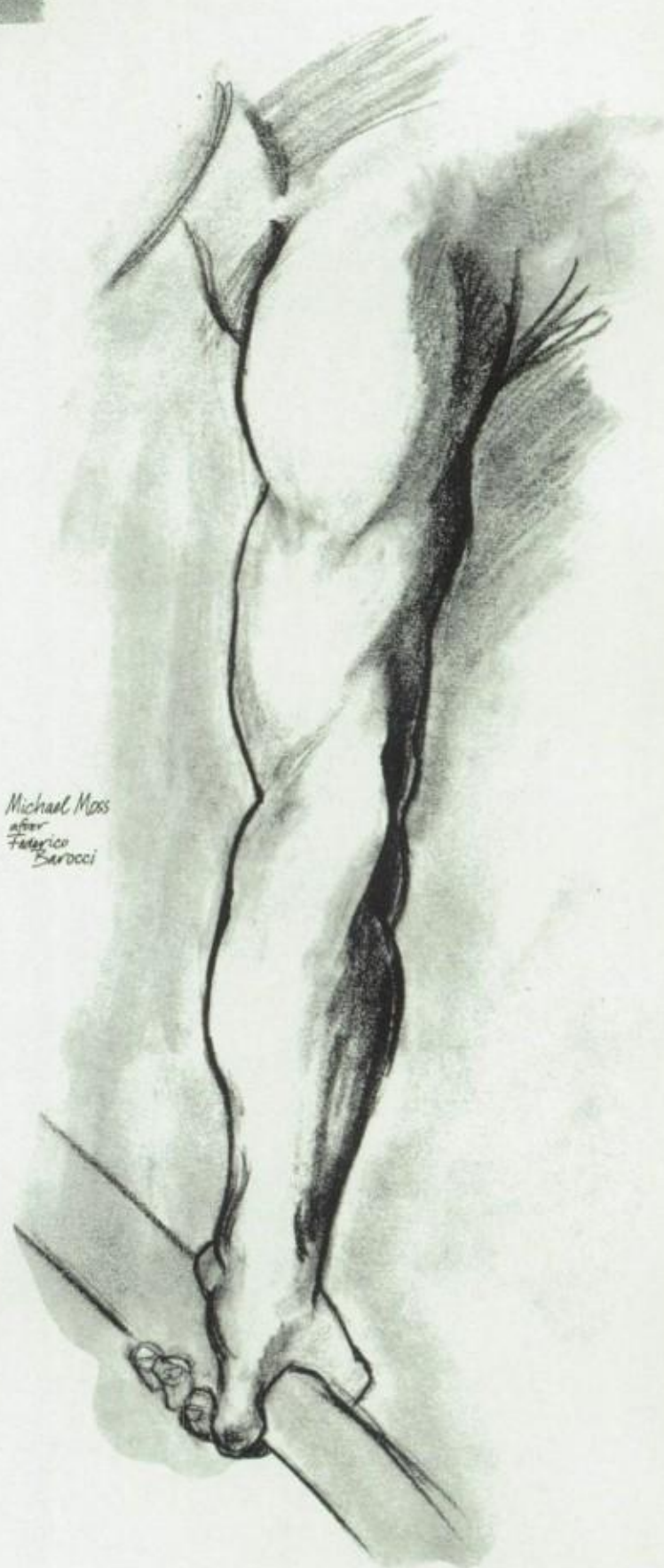


Karen Fuellbier
after Albrecht Dürer

Albrecht Dürer
Klein, 1528



Michael Moss
after
Federico
Barocci

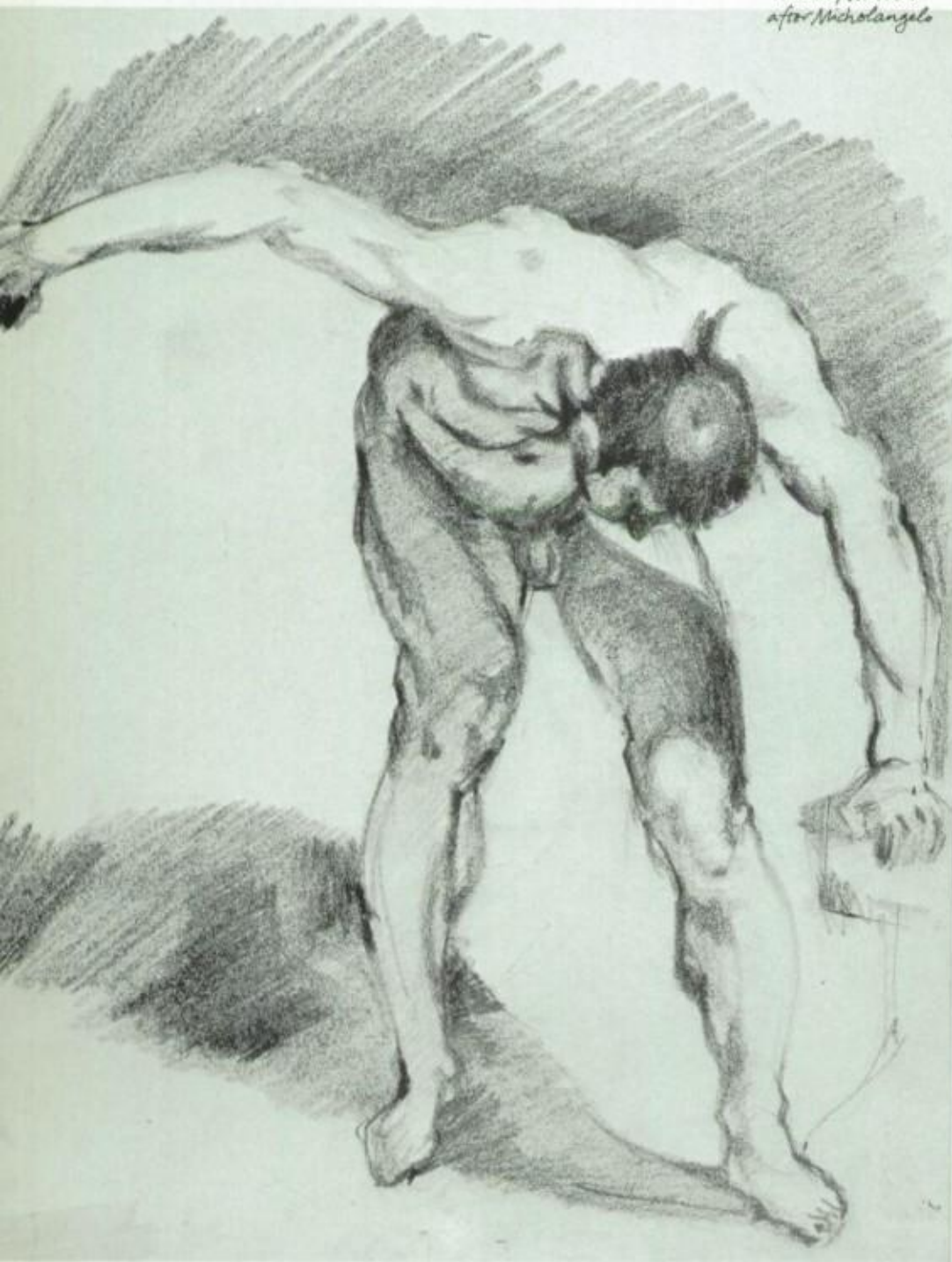




Timothy Warren
after Michelangelo



Richard Torresblanch
after Leonardo da Vinci



Roger McTayle
after Pietro Faccini



David Neal
after Tiepolo



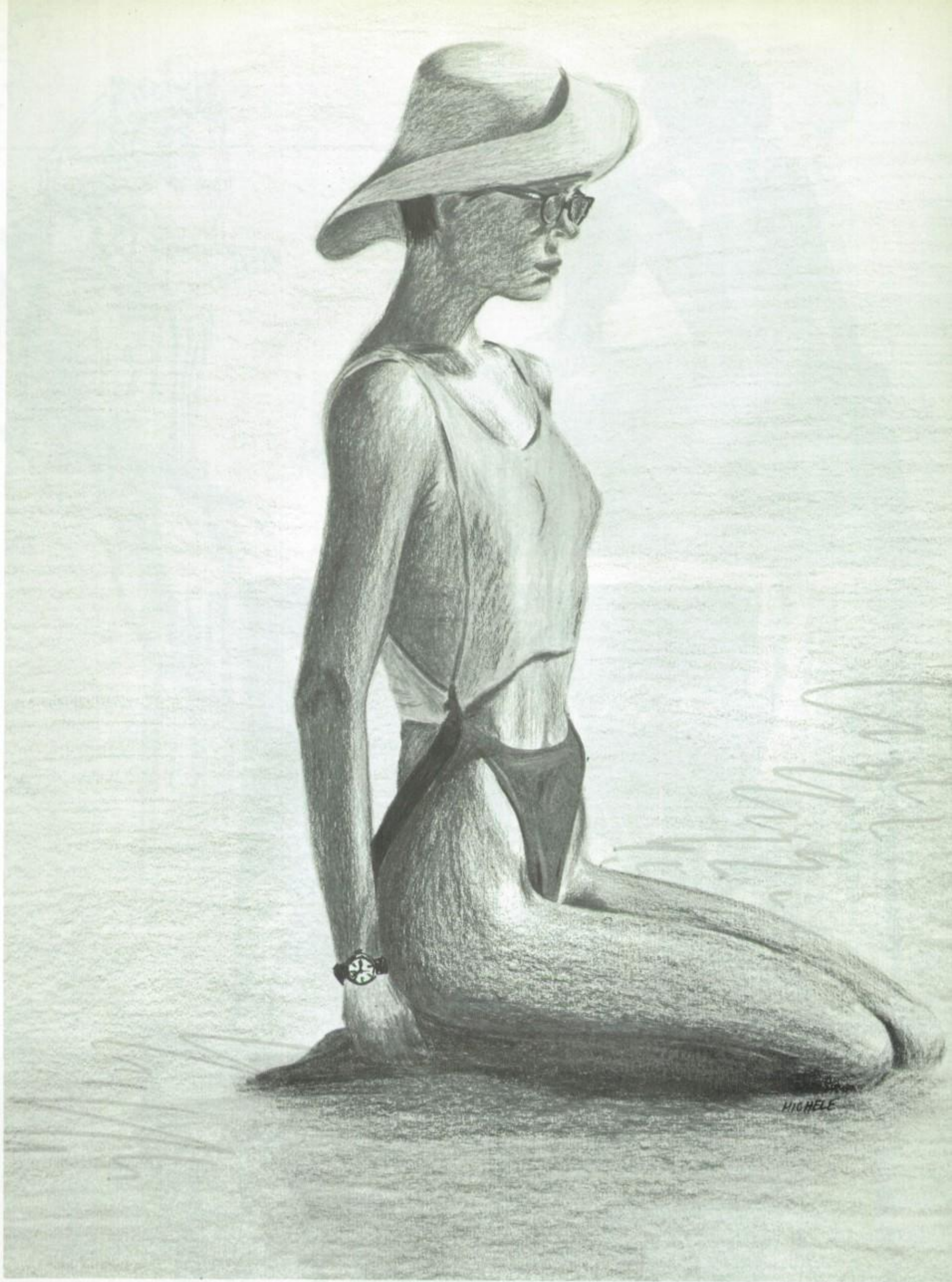
Rudy Mary after Gericault



Colin Trainer after Luca Cambiaso



*Michele Becker
after Rembrandt*



Michele Becker



Roger McHayle





Through hard work, determination and dedication, my package design students mastered the complicated and demanding challenges of three dimensional package construction, as well as the elements of package design.

Beyond the subject itself, it was my primary aim to develop in each student a sense of responsibility, self-reliance and pride in a job well-done.

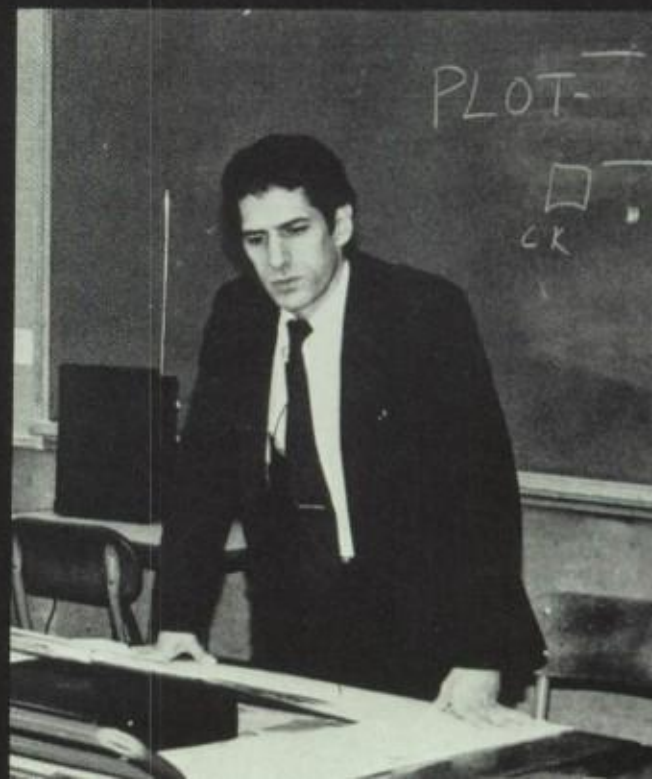
Thus, throughout the year, the philosophical premise of the course concentrated on focusing the students' attention on the fact that meeting life's challenges and obligations at the moment these present themselves is the true indication of a first rate character.

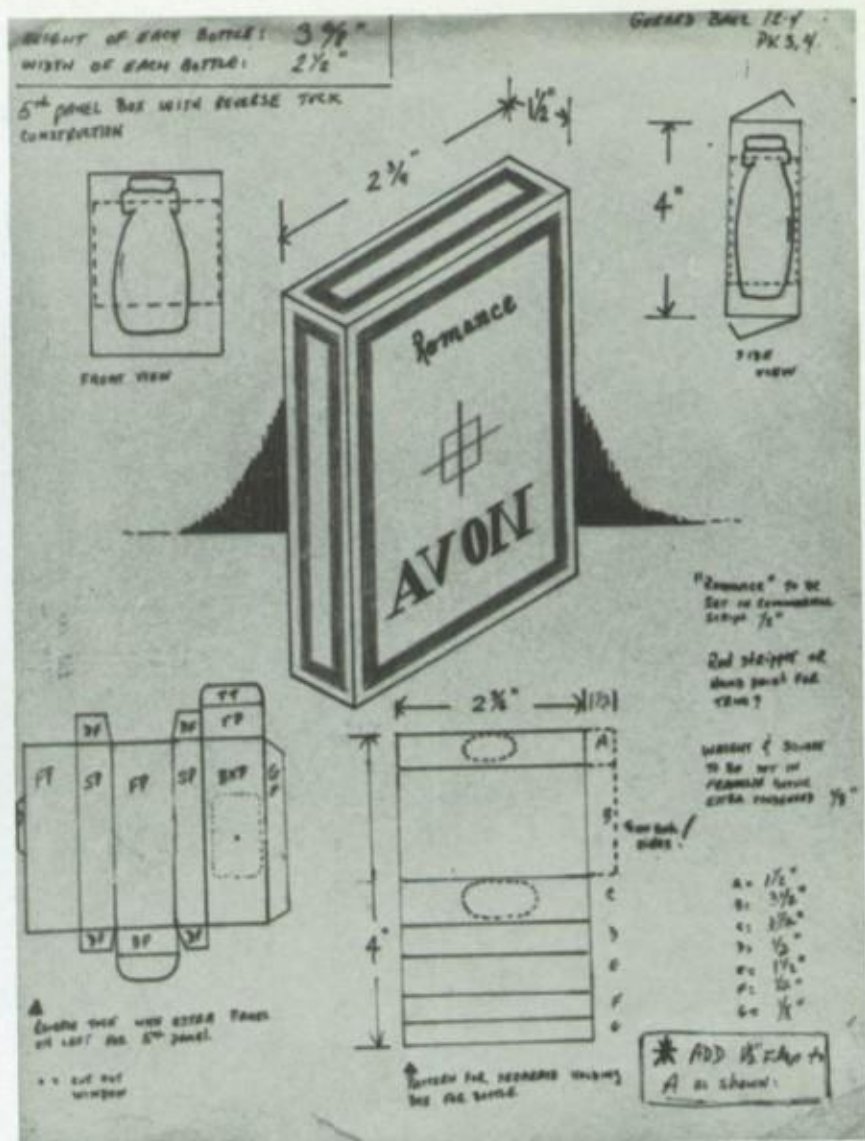
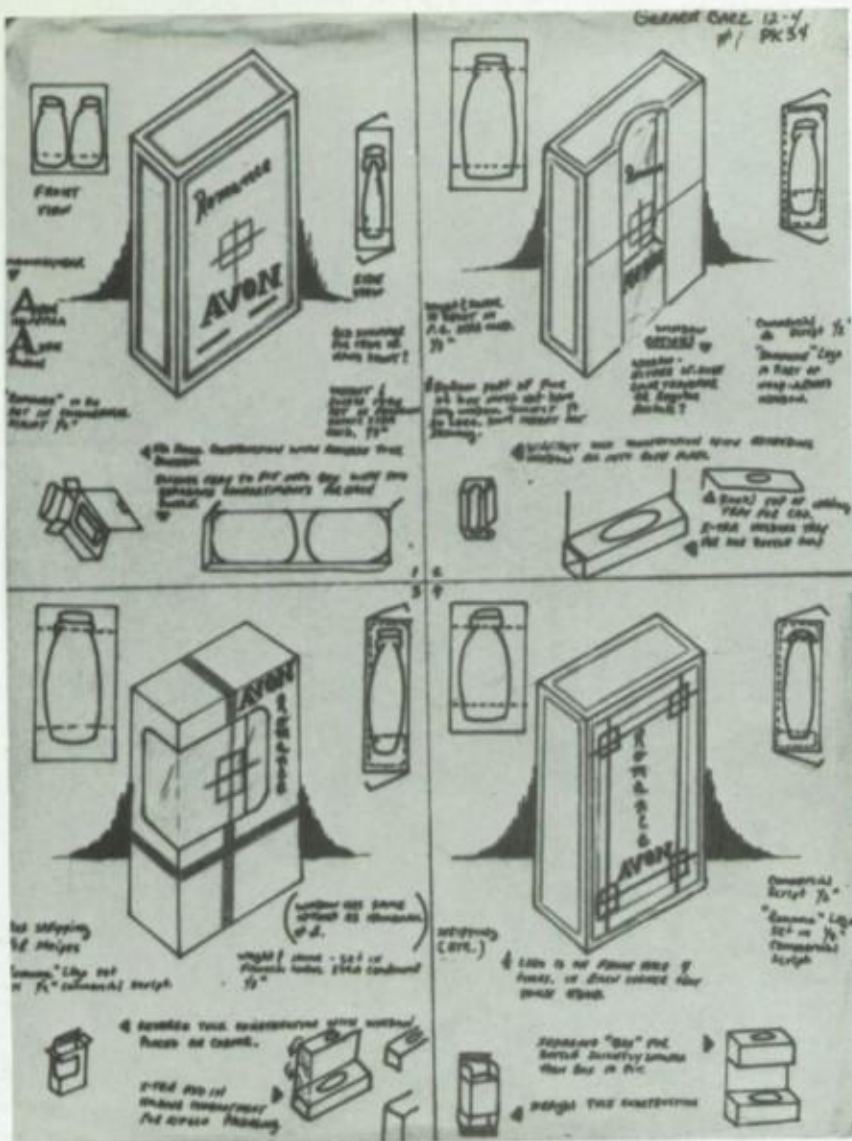
The many impressive accomplishments of my Package Design class match the great joy and satisfaction I derived from teaching and working with what developed into an unforgettable group of young people. They have given me more than they will ever know and each of them will always hold a special place in my heart. We shared many, many good times.

I offer my personal and sincere congratulations to my stupendously talented students for their commitment to excellence. I'll miss each and every one of them and I wish them all good luck, great success, much happiness and God's speed in the years ahead.

David Pakter
Teacher of Package Design

package design





Gerard Baez

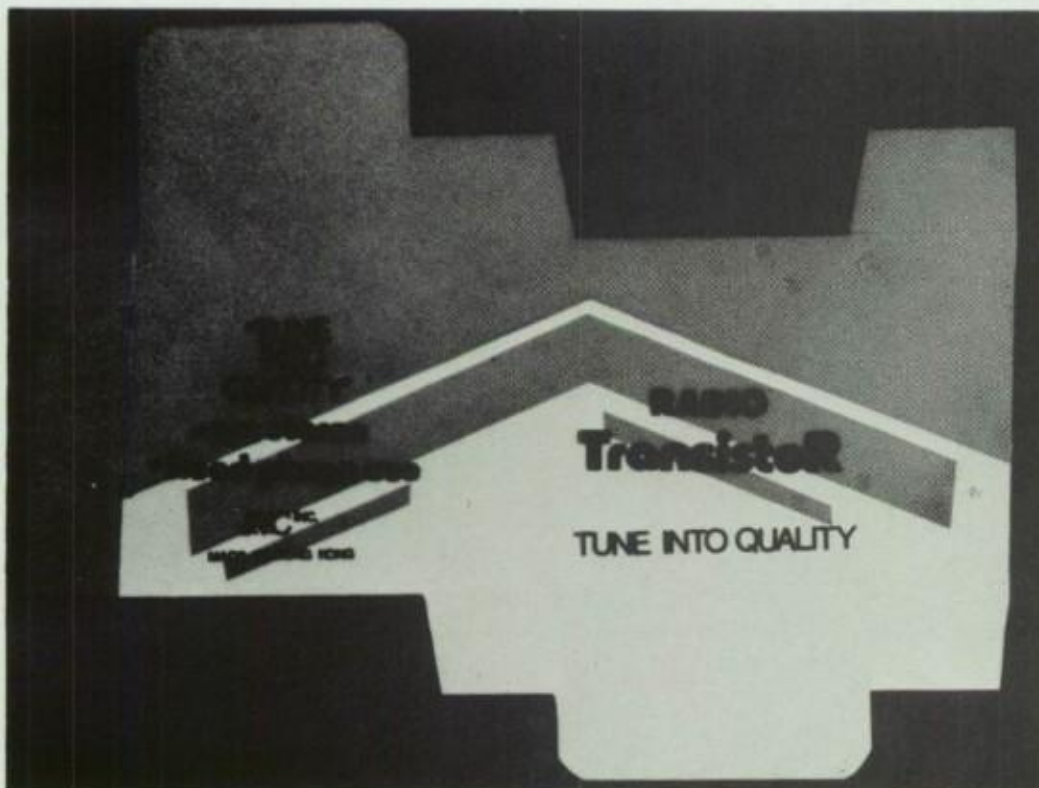




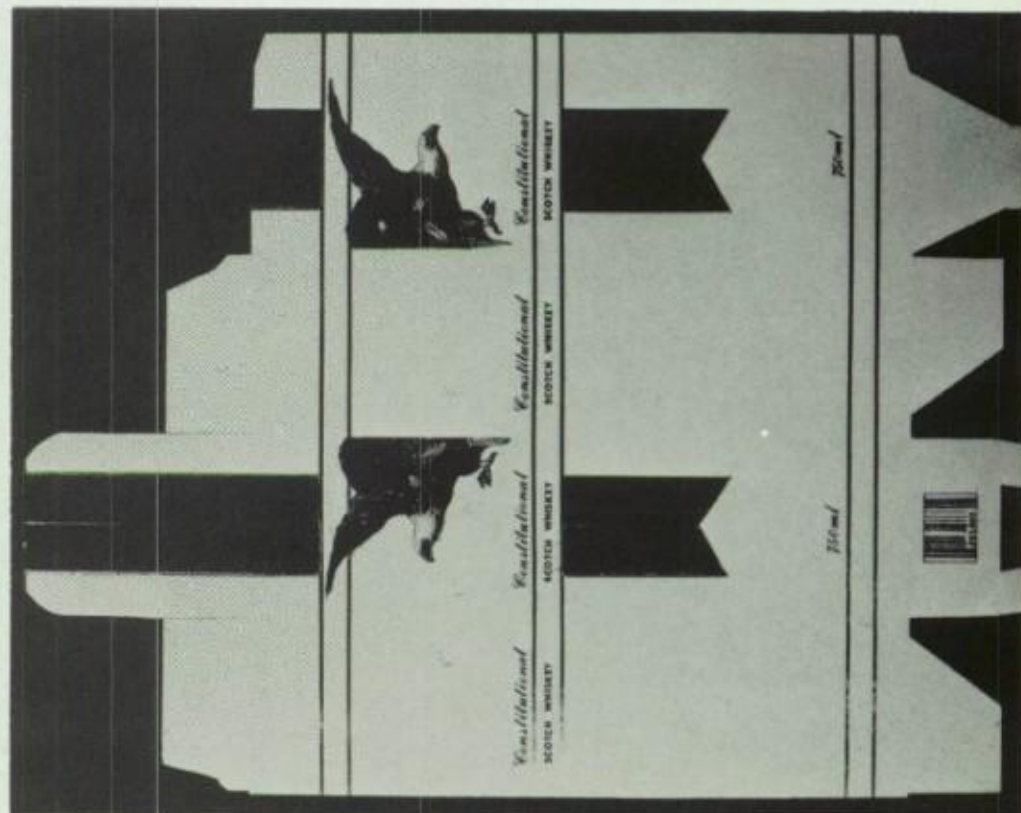
Marcus Wyns



Aaron Corbin



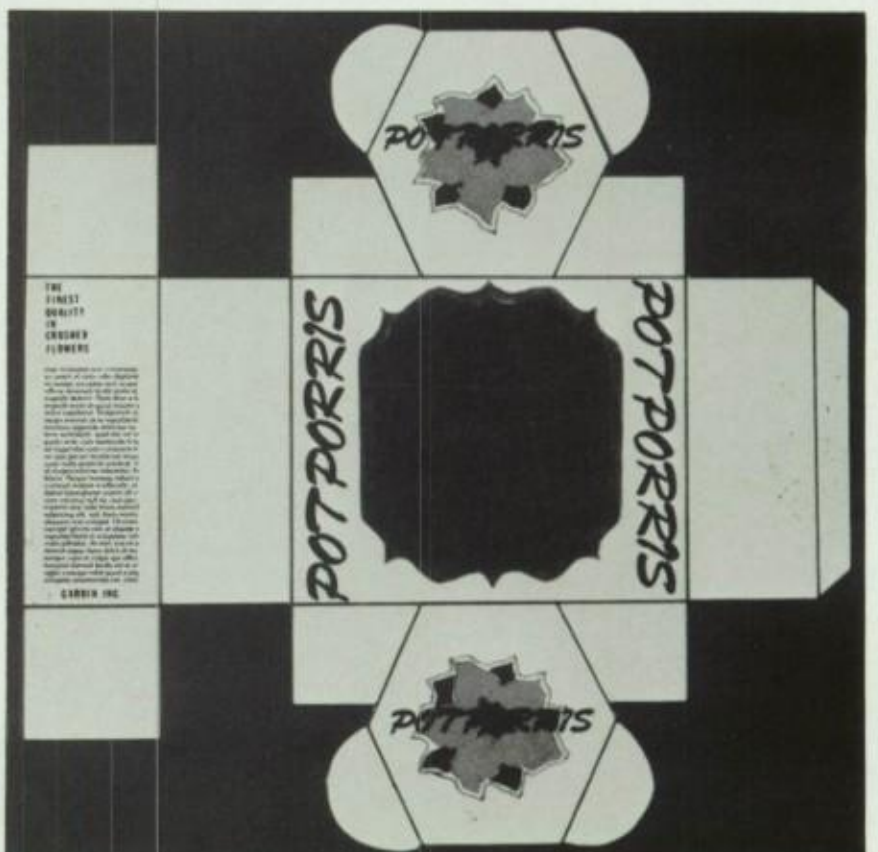
Gonzalo Rivera



Enrico Urgo



Enrico Urgo



Suzanne Perez



Diana Collymore



Bethe Lacher



Eurydice Hall



Gonzalo Rivera



Enrico Urgo



Jorge Cano



Danilo Landayan



Joseph Ballaro



Gonzalo Rivera



Enrico Urgo



Einstein Munet



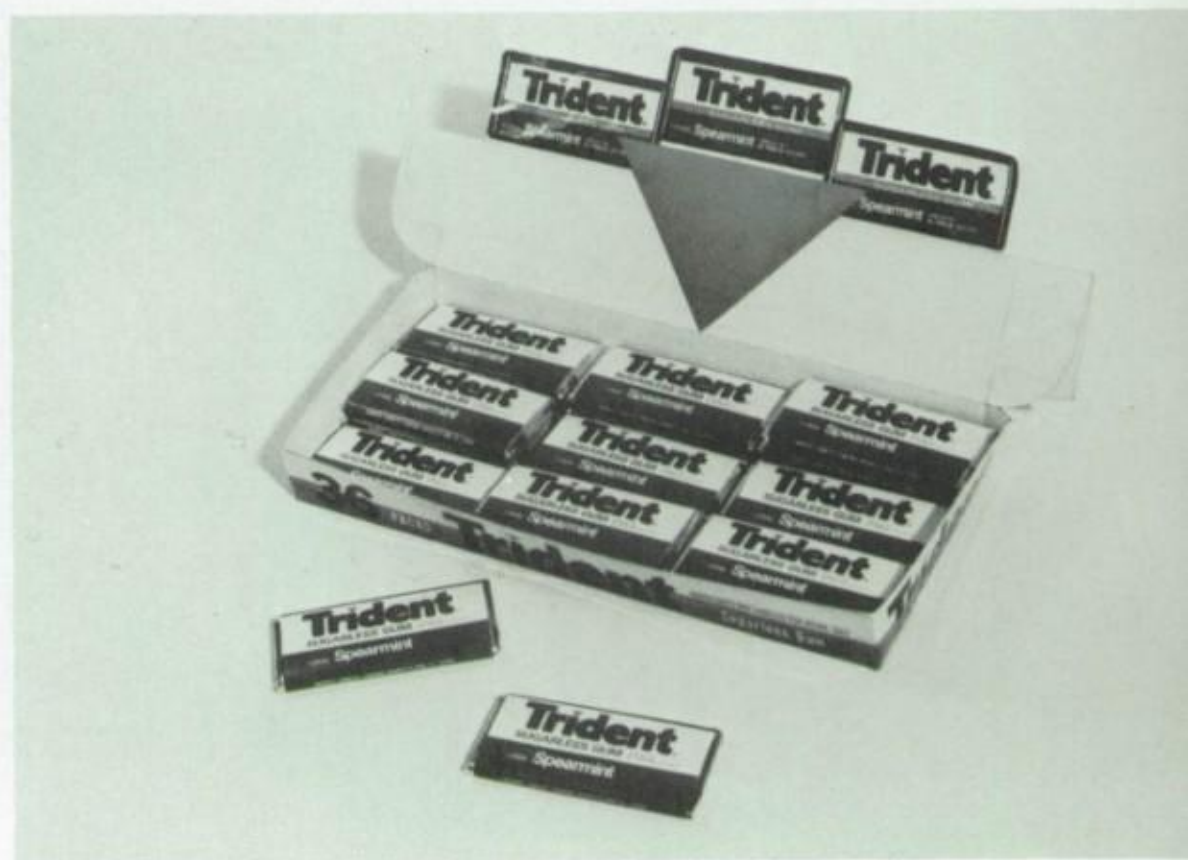
Michele Bavaro



Marcus Wynn



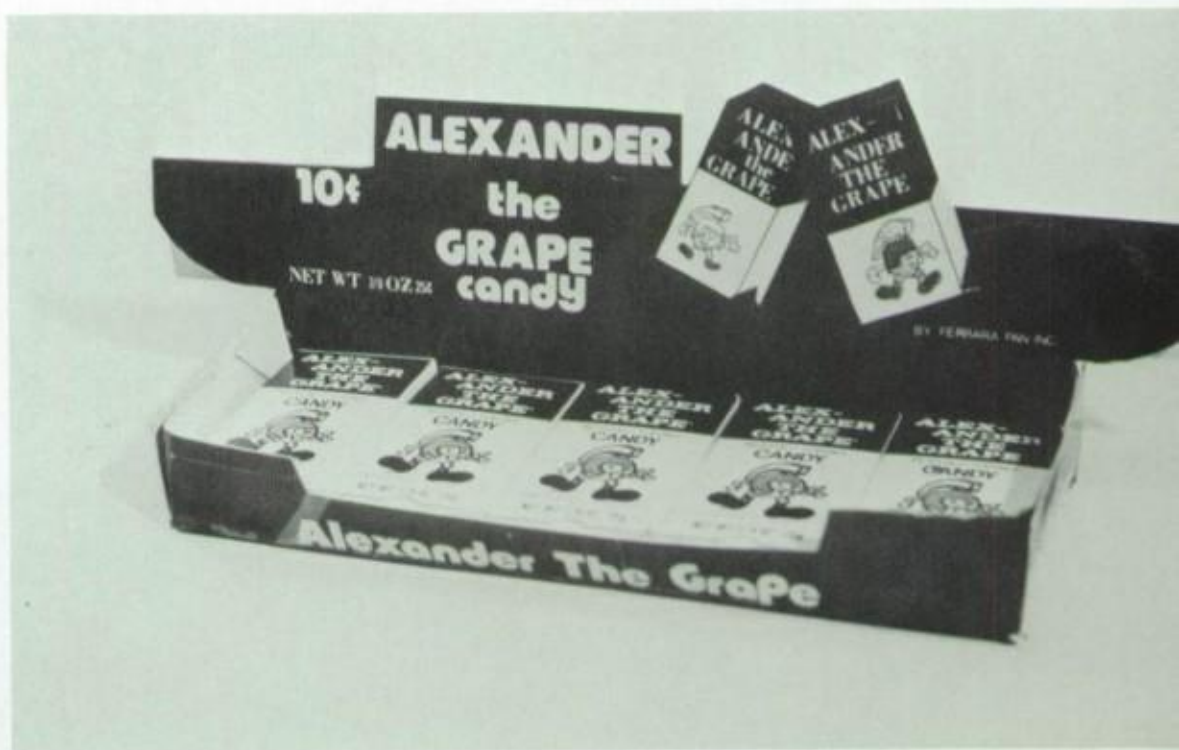
John Fuller



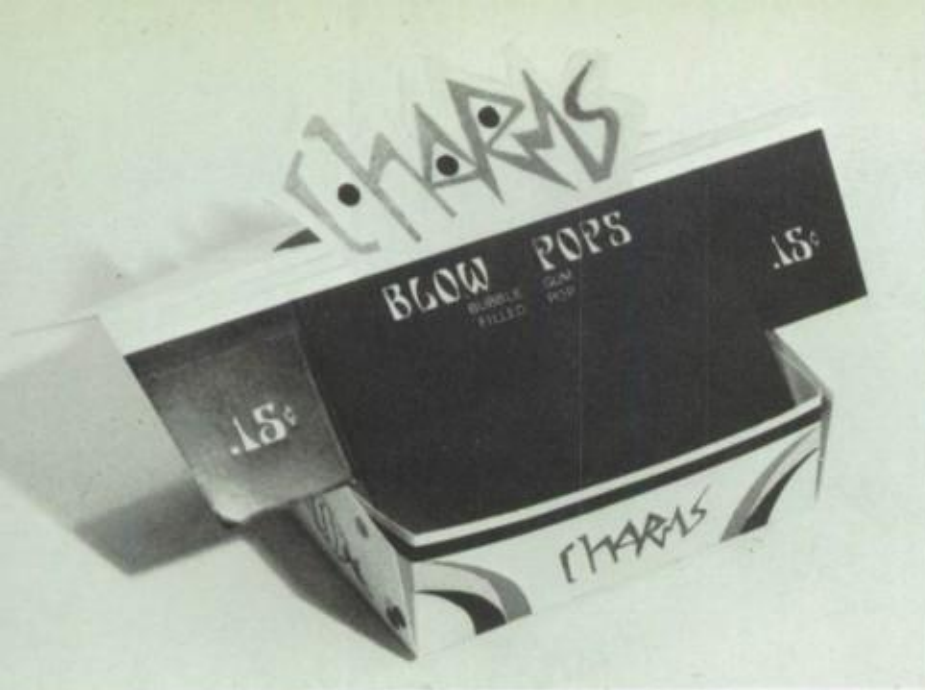
Bethe Lacher



Ronald DiMaria



Gonzalo Rivera



Enrico Urgo



Otoniel Burgos



James Alicea



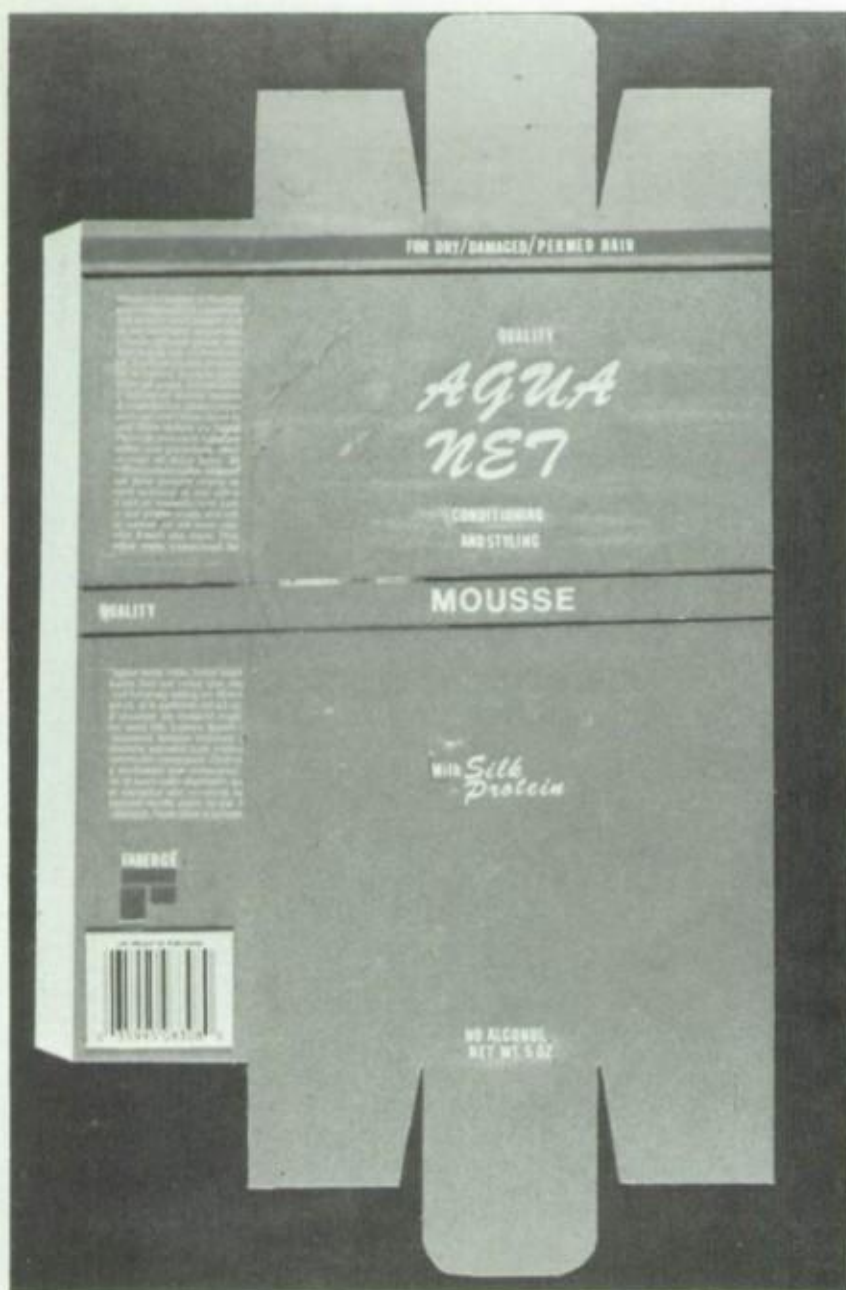
Marcus Wynn



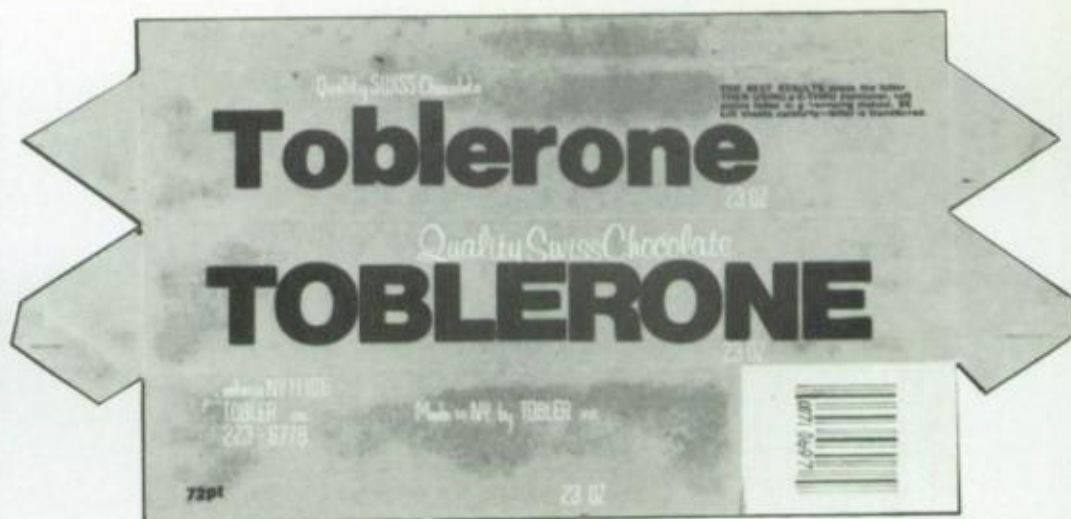
Aaron Corbin



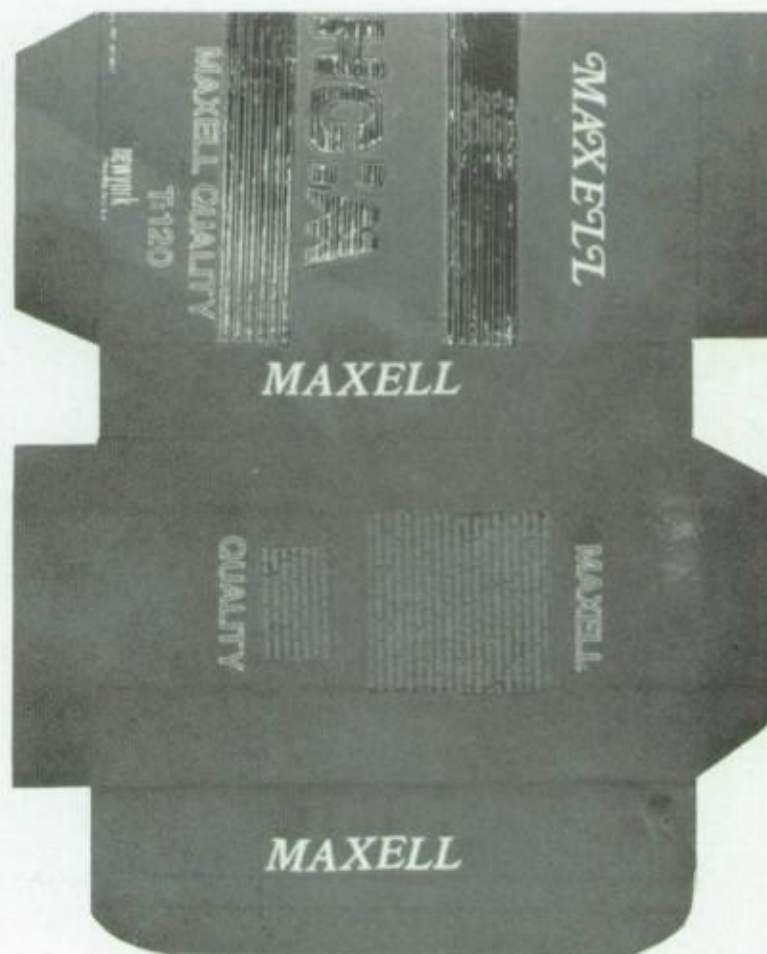
Diana Collymore



Brian Kiernan



Einstein Munet



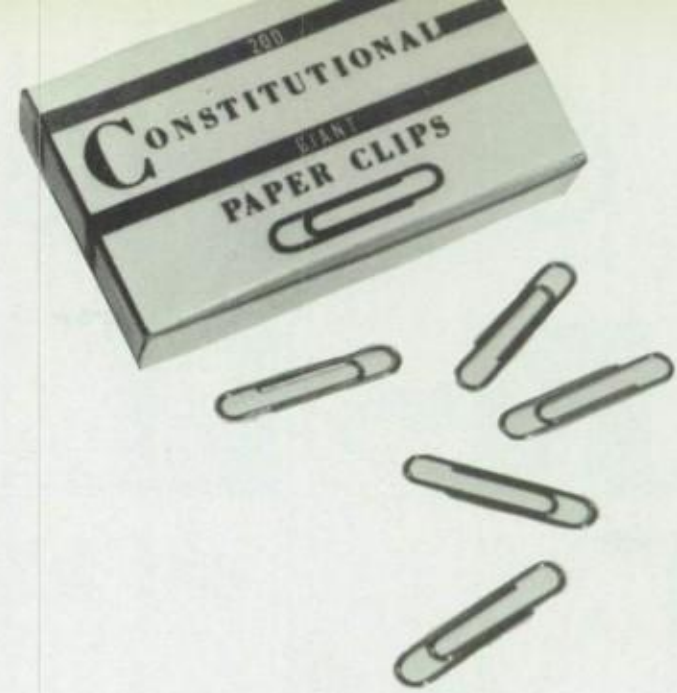
Danilo Landayan



Carmelo Alicea



Danyelle Mason



John Fuller



Danilo Landayan



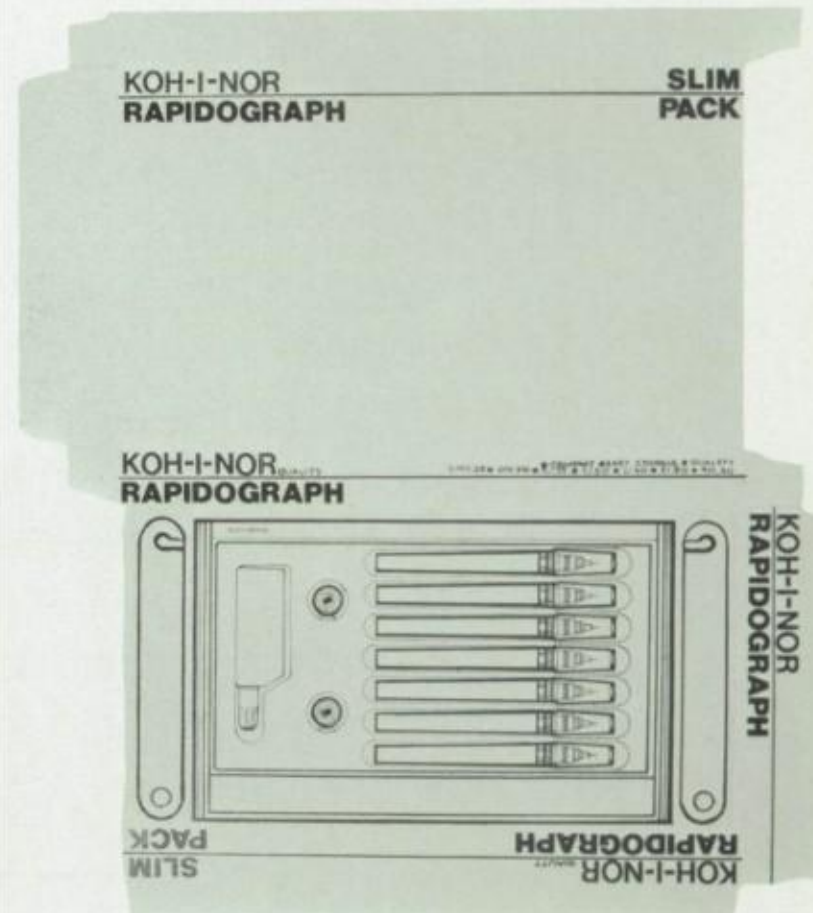
Danyelle Mason



Jorge Cano

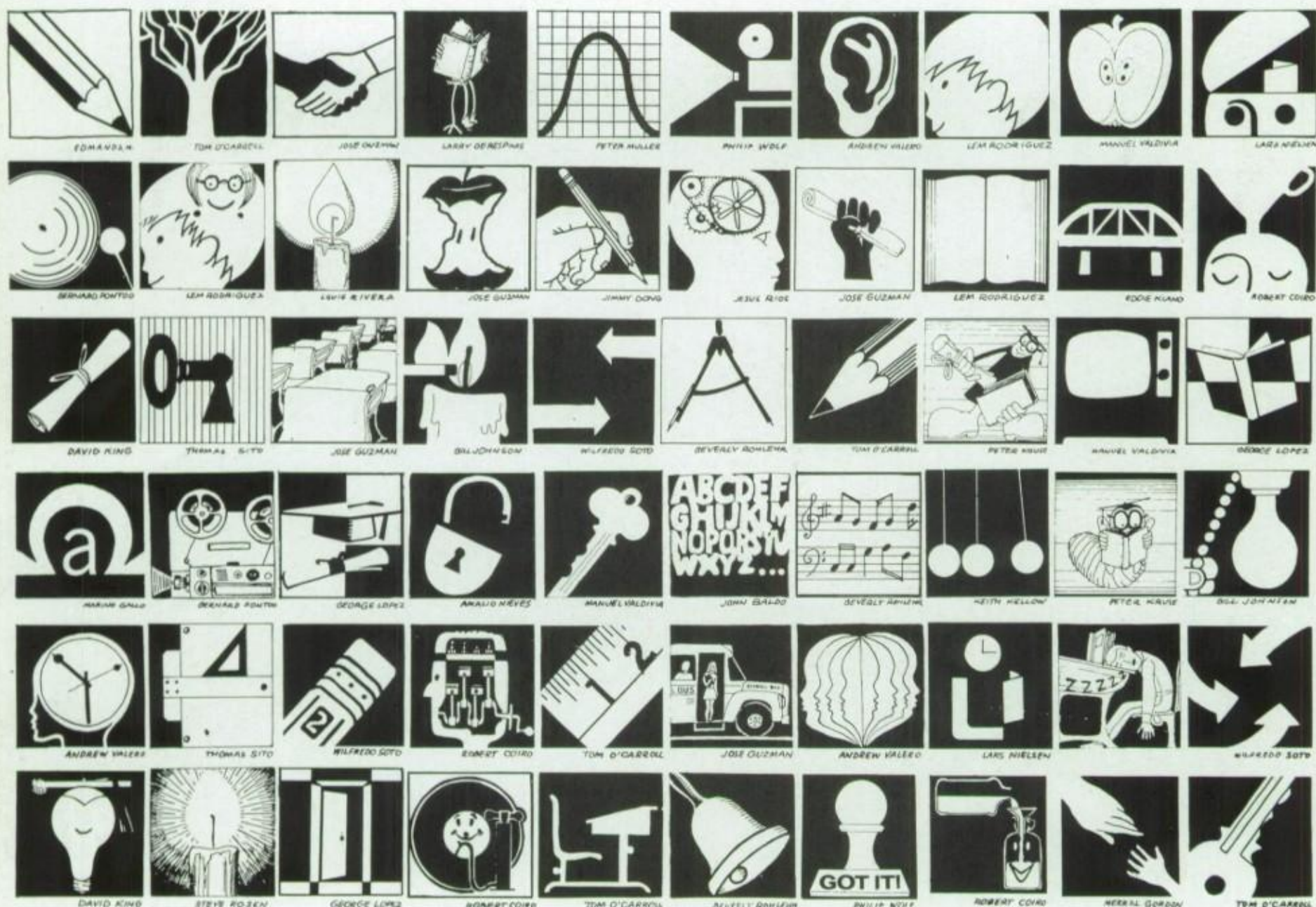


Einstein Munet



Joseph Ballaro

60 symbols of learning

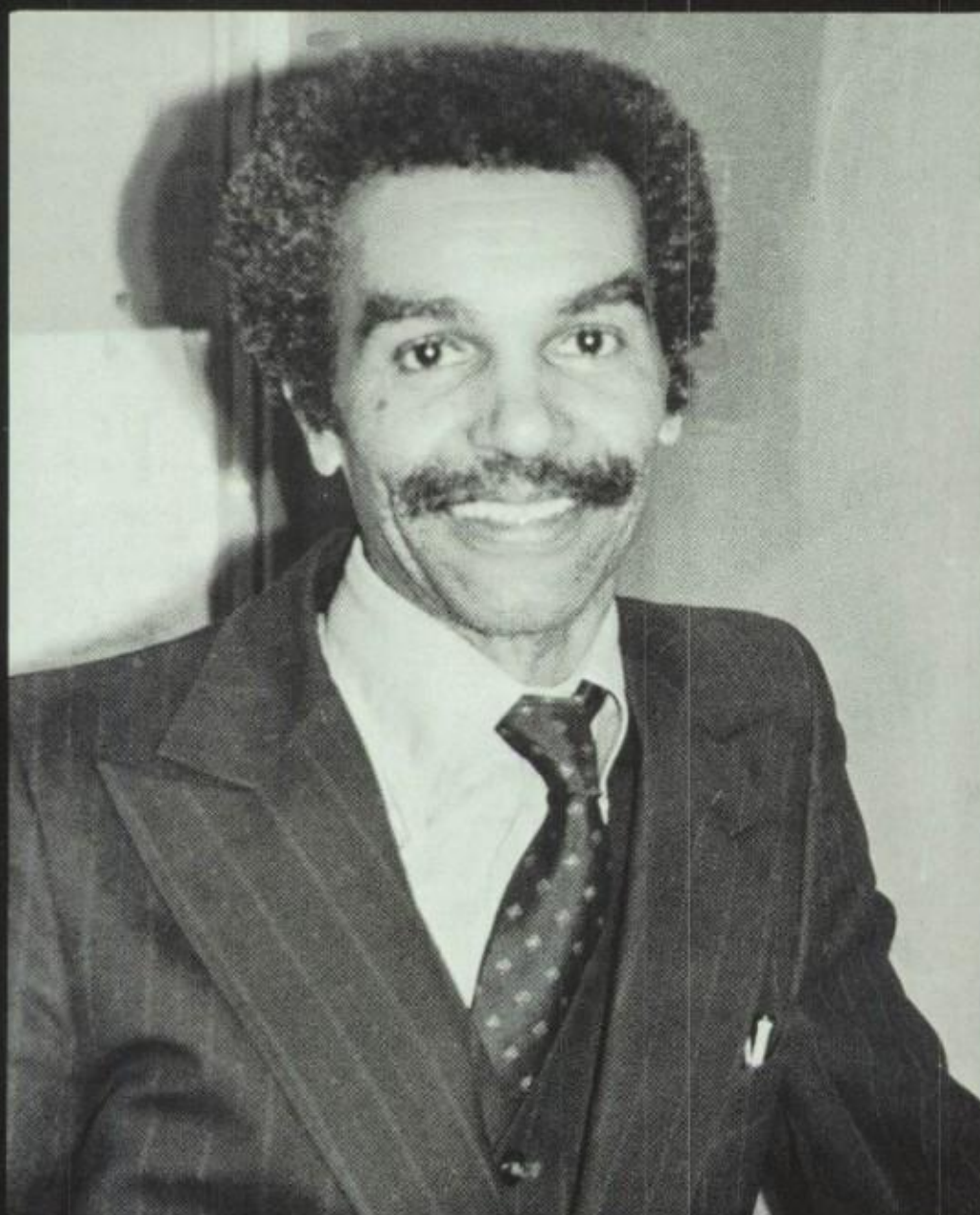


produced as a classroom project at the High School of Art & Design in 1972, by Thomas F. Noegele, Artist-Teacher

Paper is an indispensable carrier of learning. From textbooks, notebooks, charts, posters, magazines, newspapers, forms, and commercial mailing pieces to personal letters and greeting cards, paper bears the information that enlightens, instructs and reminds . . . Next time you're in the market for paper, give us a call at (718) 361-9000. We're always ready to share what we have learned about paper in the course of three generations.

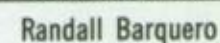
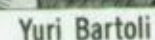
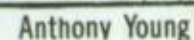
CASEPAPER

cartooning



Just as every work of art begins as a cartoon, so every artist is a cartoonist at first, and perhaps for ever. Spontaneous graphic storytelling through stylized forms and faces remains a popular bridge to literacy.

Charles Ferguson
Teacher of Cartooning





Keisha Wilkerson



Jason Franklin



Pedro Quintana



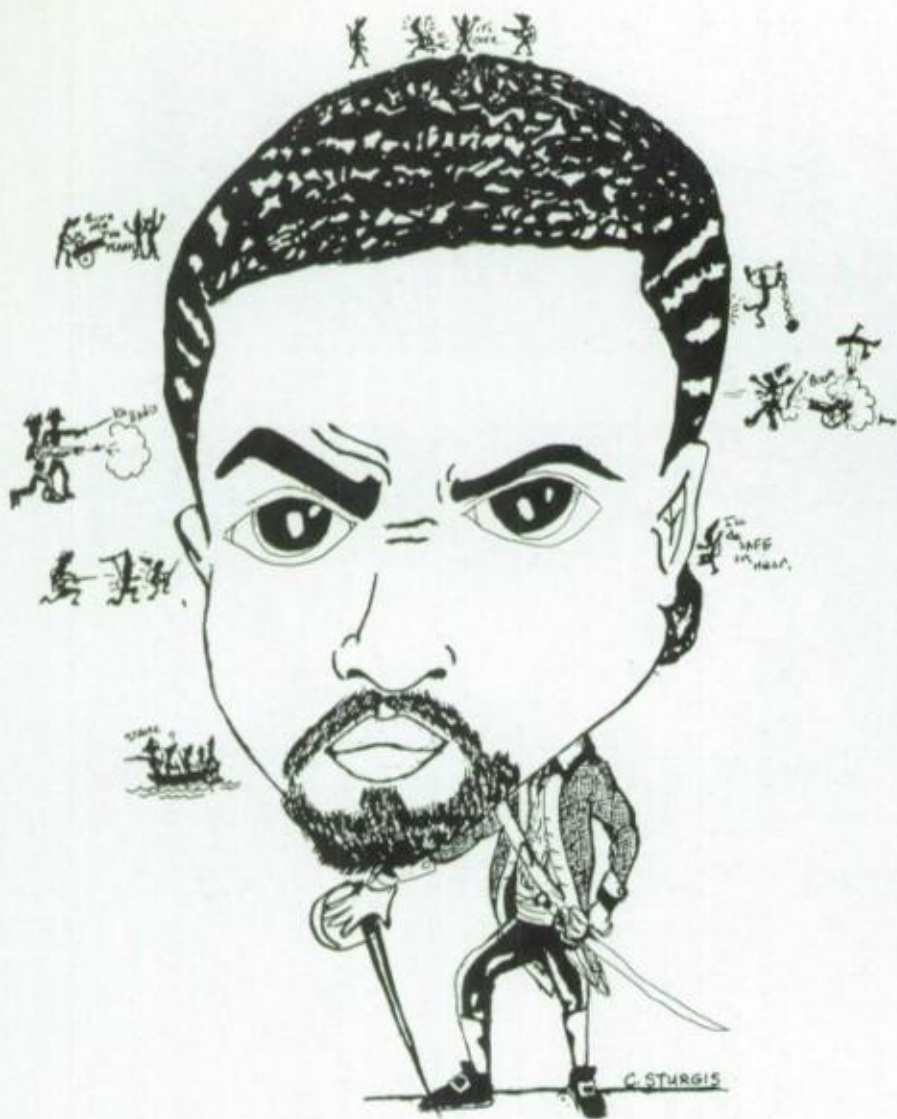
Jose Ortiz



Kevin Perez



Gregory Rail



EDDIE MARTINEZ









Design

To familiarize my class with contemporary artists and their techniques, I introduced them to the award winning illustrator, Chris Van Allsburg.

His recent book, "The Z was Zapped", (Houghton Mifflin Co., 1987) showed us how he represented each character of the alphabet with a contemporary type face and caption.

A variation on this concept, executed in class, embraces two centuries of American history.

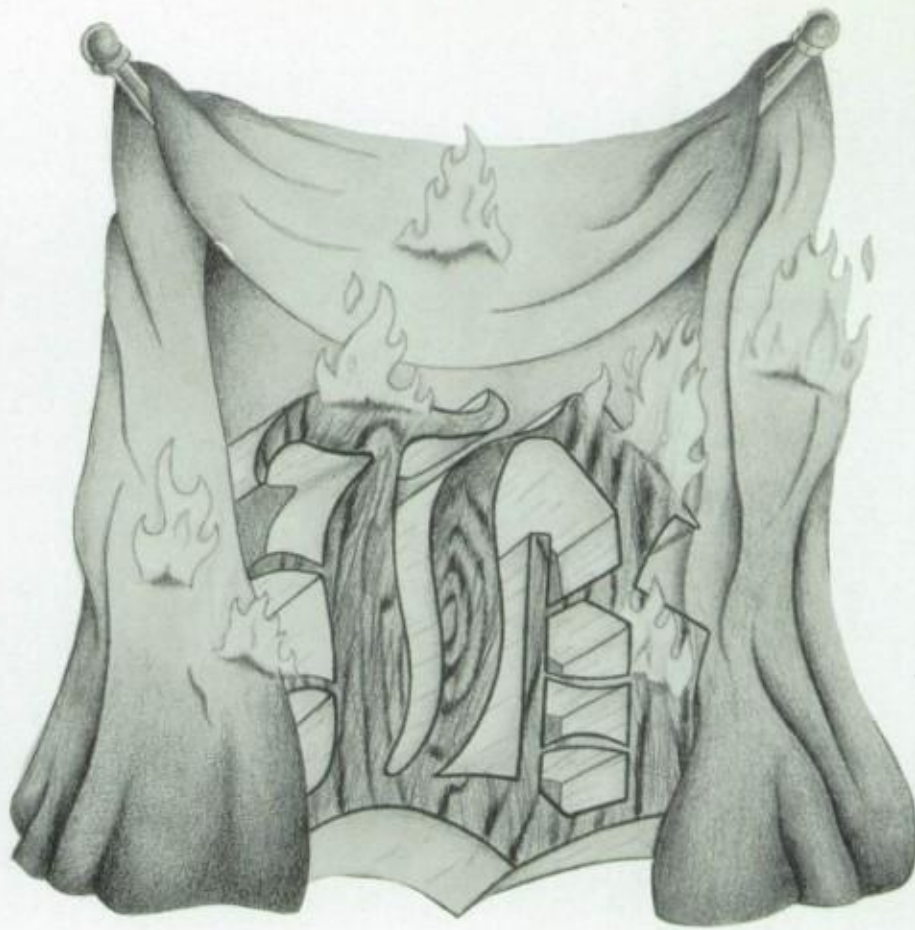
Paul Chinelli
Teacher of Design





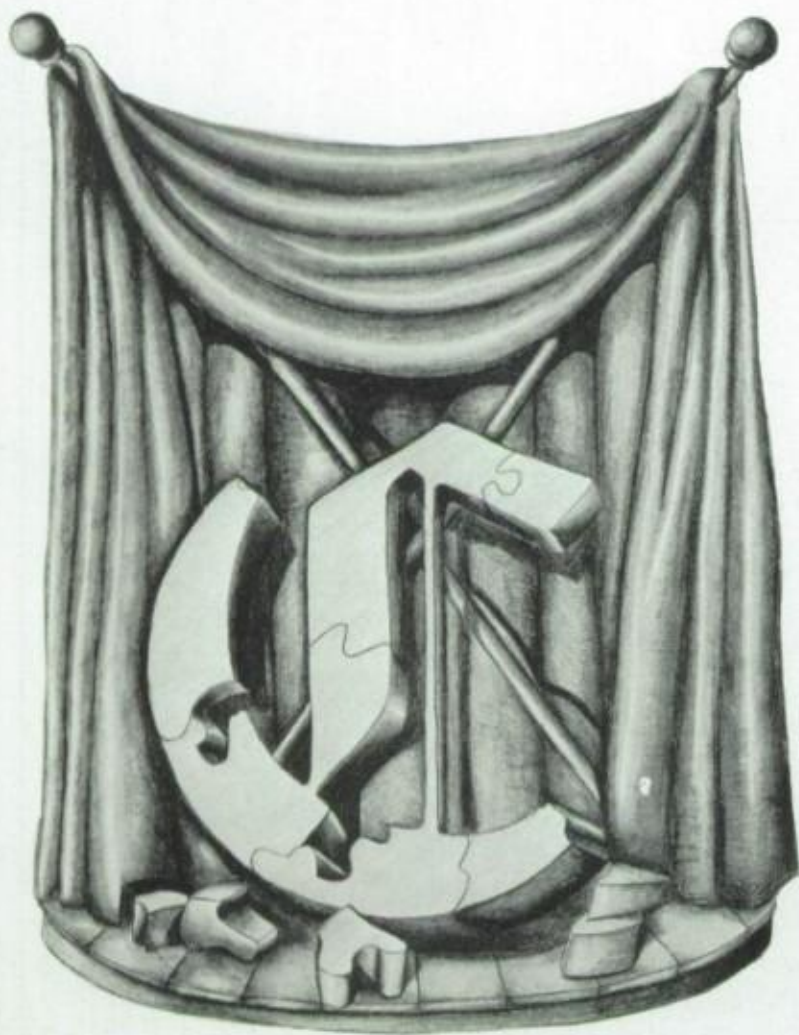
A is arching across America from Annapolis to Anaheim.

Lisa Fonfrias



B burns bright to banish bureaucracy and balance the budget

→ Gabriel Blanco



C is the Continental Congress converting colonists into citizens.

Carlos Barrera



D demonstrates the most basic democratic duty.

Danette Christie



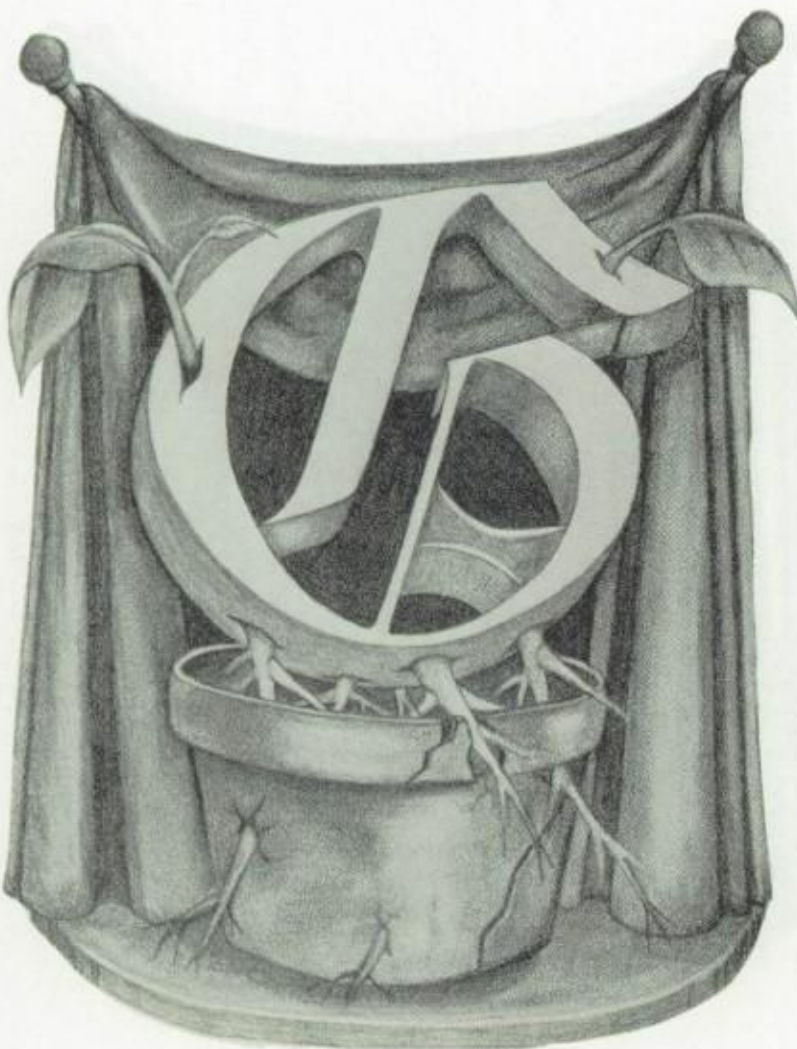
E emancipates us from the evils of enslavement.

Felix Cortes



F puts its foot down firmly against foreign forces.

Lisa Falco



G guarantees the growth of the general welfare.

Leighton Garrick



H helps heroic happenings to become hallowed history.

John Giancaspro



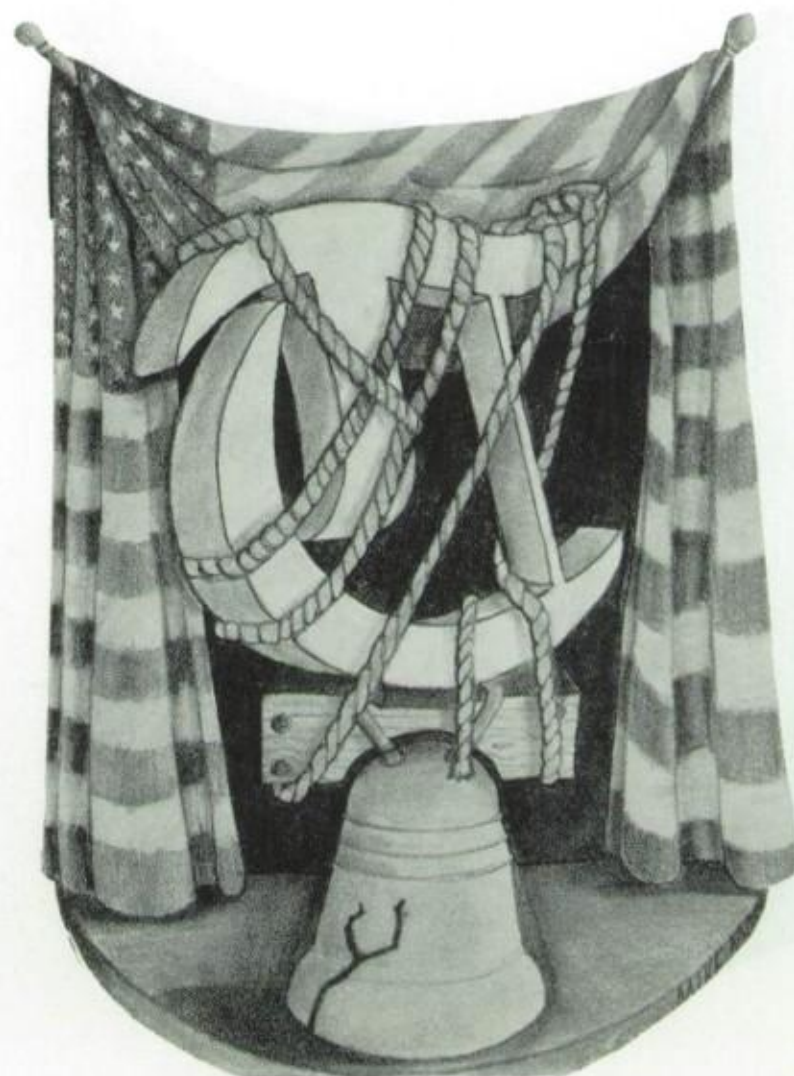
Q quivers in the cold hoping to qualify for citizenship.
Eric Rosario



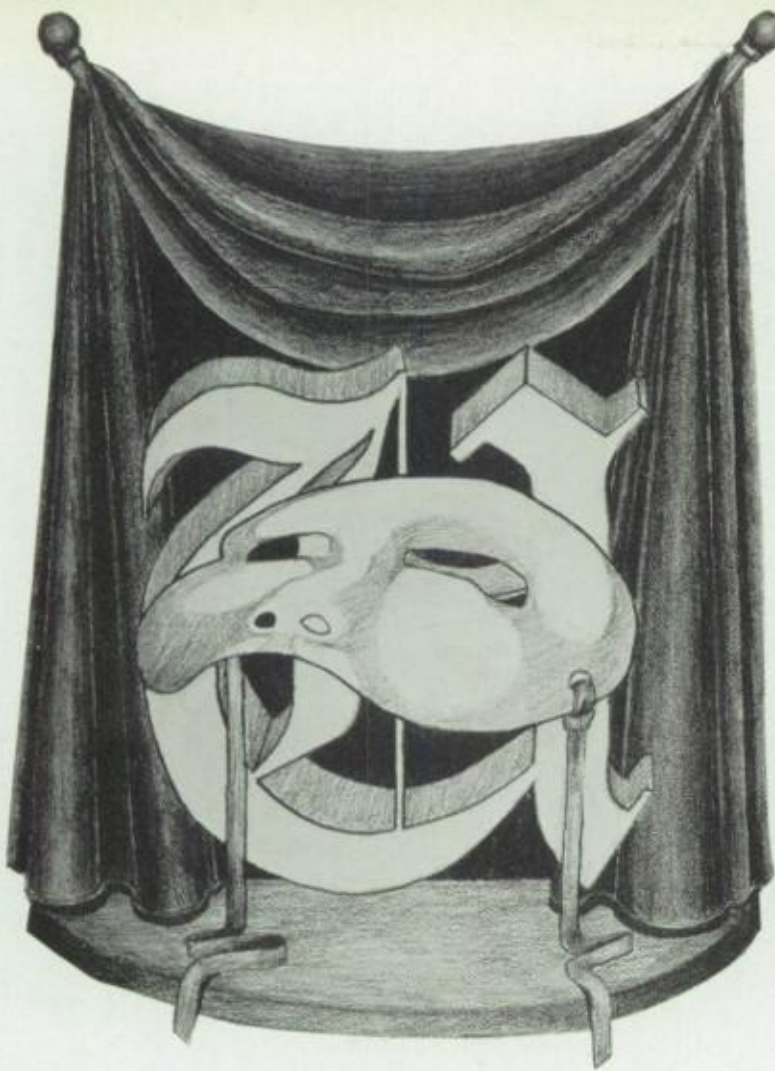
R keeps on rollin' like Old Man River.
Melissa Mejia



S safeguards our security as it soothes our spirits.
Meridith Gottlieb



T ties our tranquility to a ton of liberty.
Michael Moss



U unmasks those who betray their country.

Eric Rosario



V violates our heritage vanishing through neglect.

Lisa Fonfrias



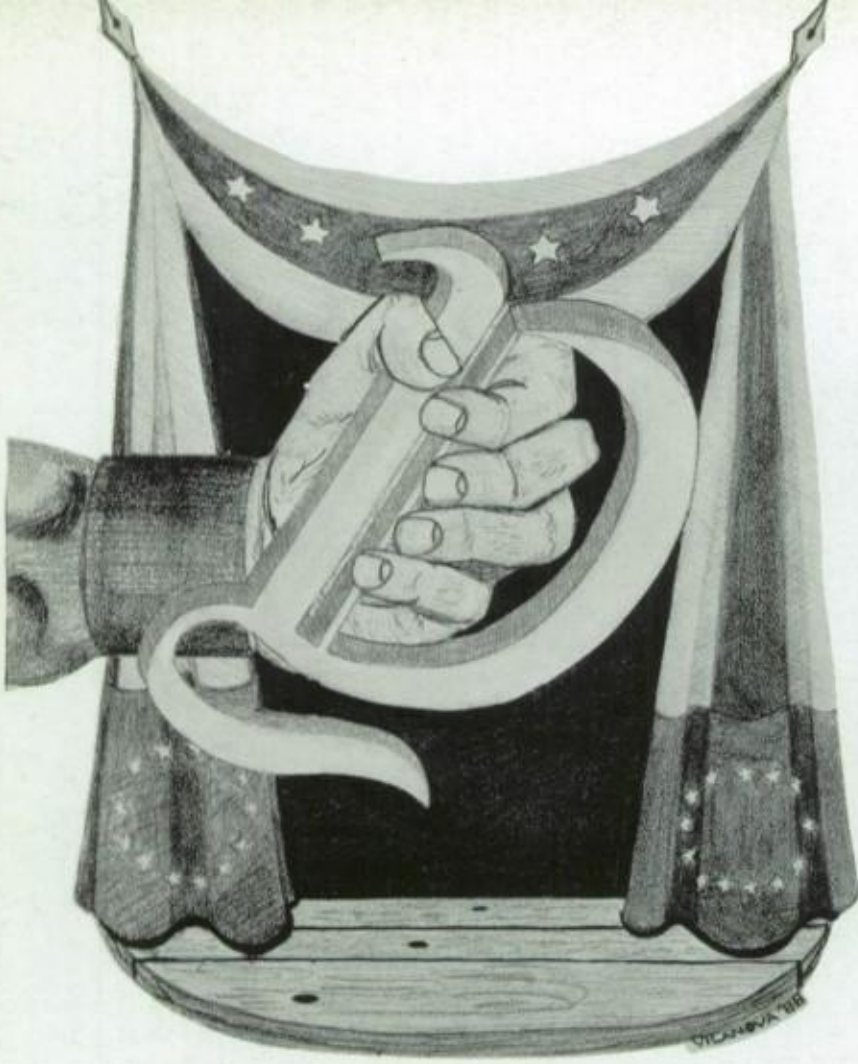
W We the People wash away our Watergates.

William Hochenberger



X excites xenophobes against foreign entanglement.

Spencer Seabrook

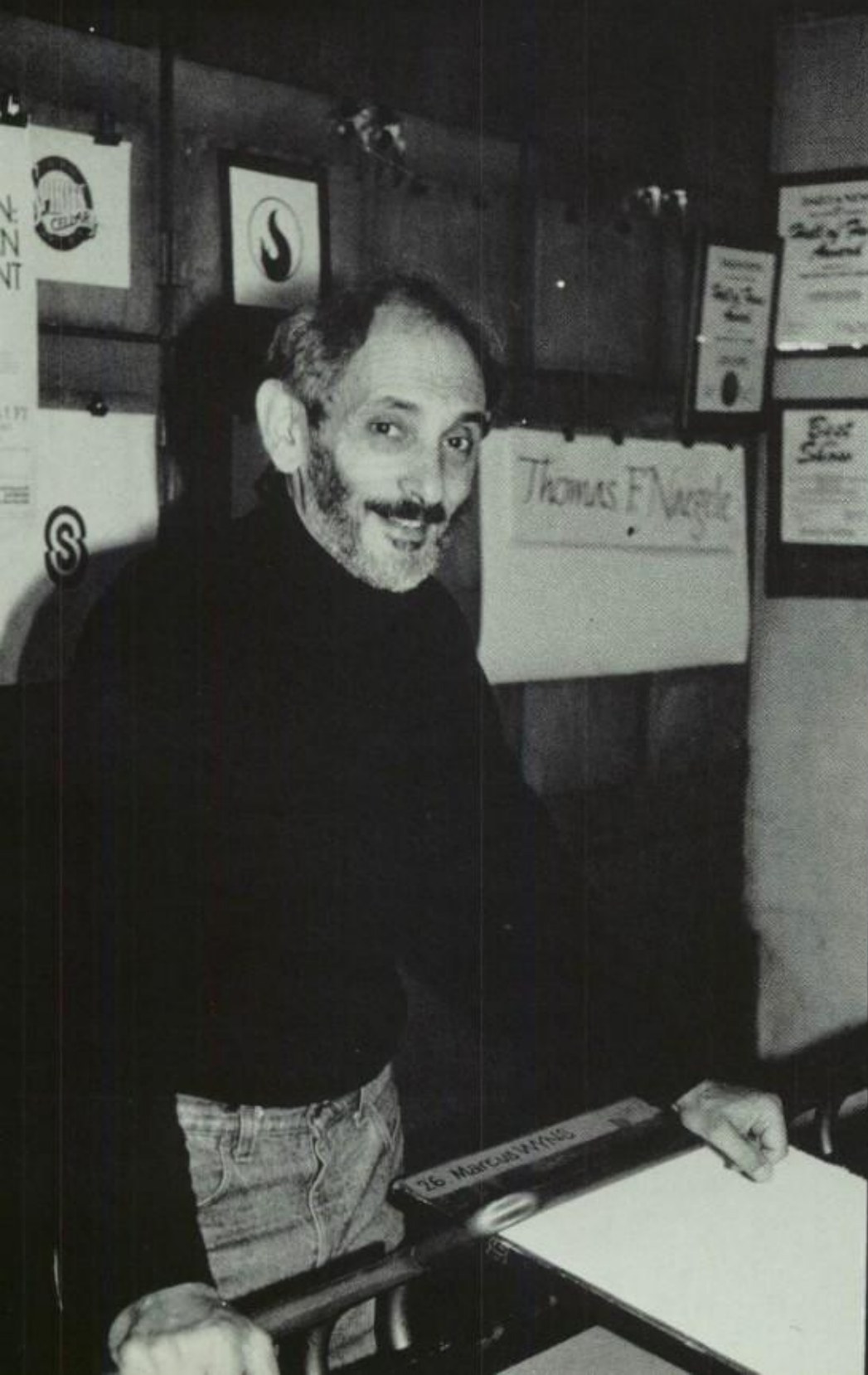
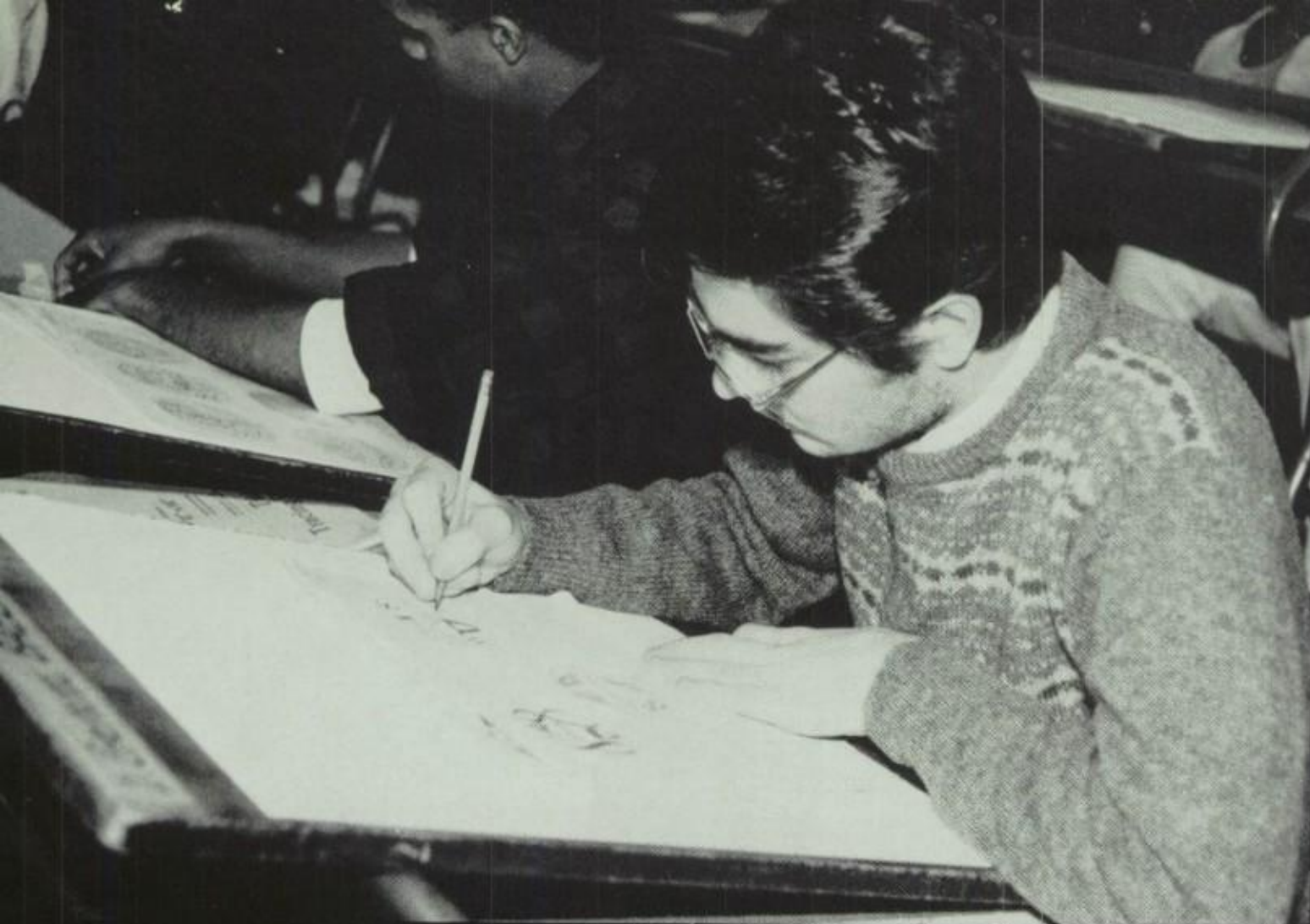


Y yanks away at the yields of Yankee enterprise.
Javier Vilanova



Z zapped Franklin at Philadelphia and the Zeppelin at Lakehurst.
Randall Bacquero

Advertising Art



There is an old saying about cooks having to break eggs to make an omelet. We know about sculptors cutting away 75% of a block of stone to liberate their object. Gardeners forever clip and prune and nip in the bud to control the growth of plants. Teachers, too, commit considerable breakage in pursuit of deeper understanding and superior performance. This is called education, i.e. leading the student out of infancy and innocence.

Fortunately there are schools like ours, where the innocence and imagination of infancy are not altogether eliminated and discarded. Harnessed in the form of provocative images, be they decorative, stylized, realistic or surreal, these visions of the playful mind will capture the attention and imagination of others. We call this persuasive communication. It is the life blood of advertising art.

Thomas F. Naegle
Teacher of Advertising Art

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Tony Phillip



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Danyelle Mason



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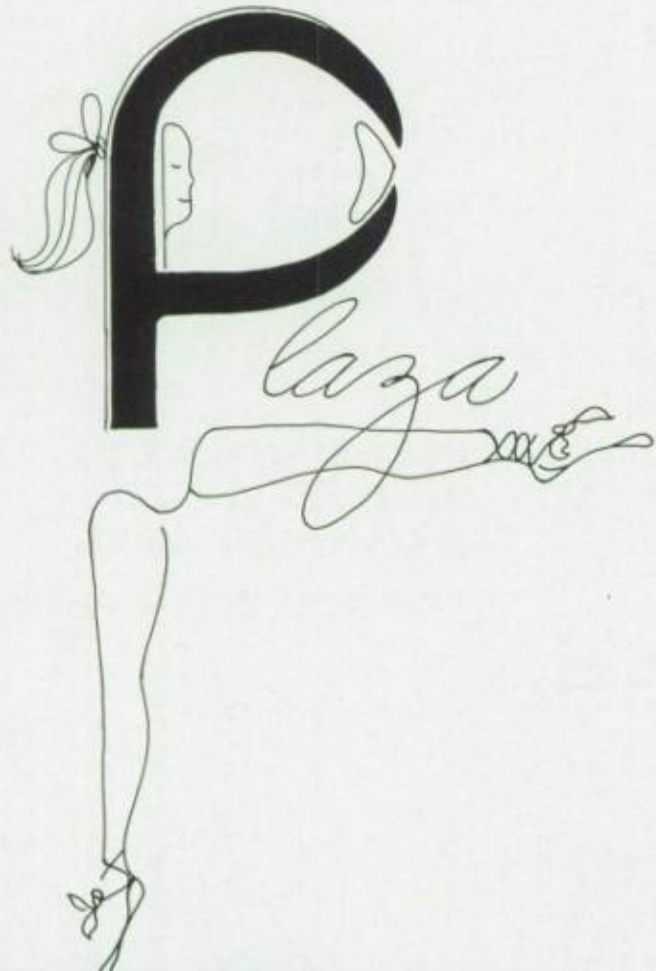
Alex Garces



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Joseph Bailey



WE'RE ALWAYS ON OUR TOES

Dwjan Raby

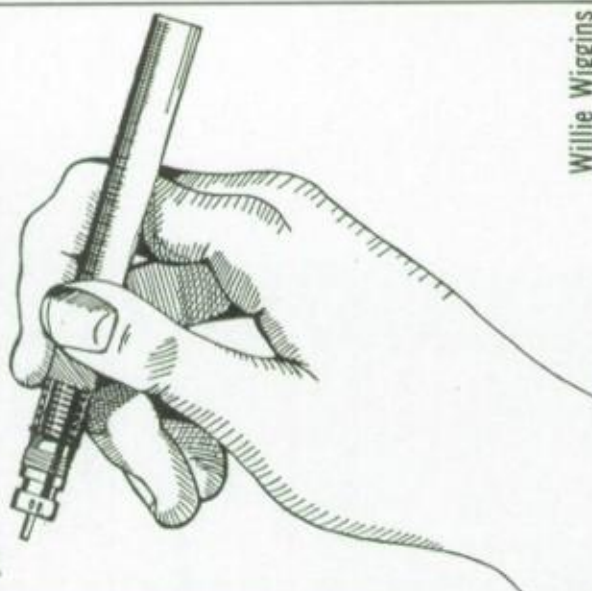


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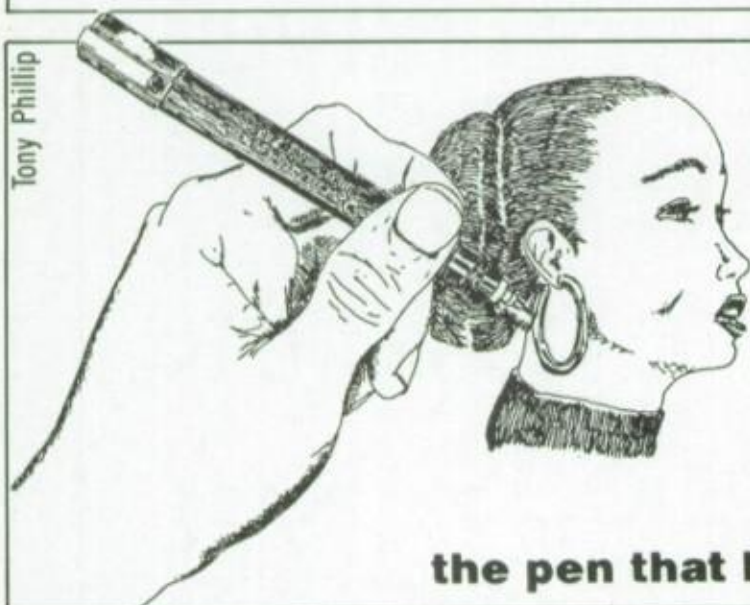
marsmatic700
 STAEDTLER | MARS



Willie Wiggins

...for flawless line work

Tony Phillip



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the pen that handles like magic

marsmatic700
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#1



Marcus Wynn

...handles like a dream!



James Alicea

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renders in ink.
 quick as a wink!

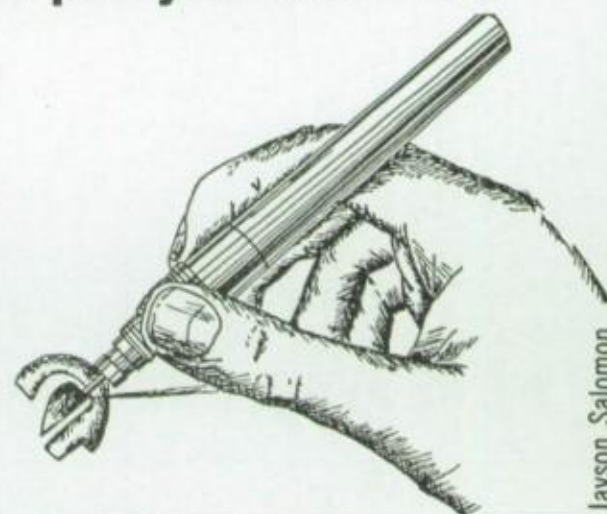


James Pijuan

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the pen you can trust...

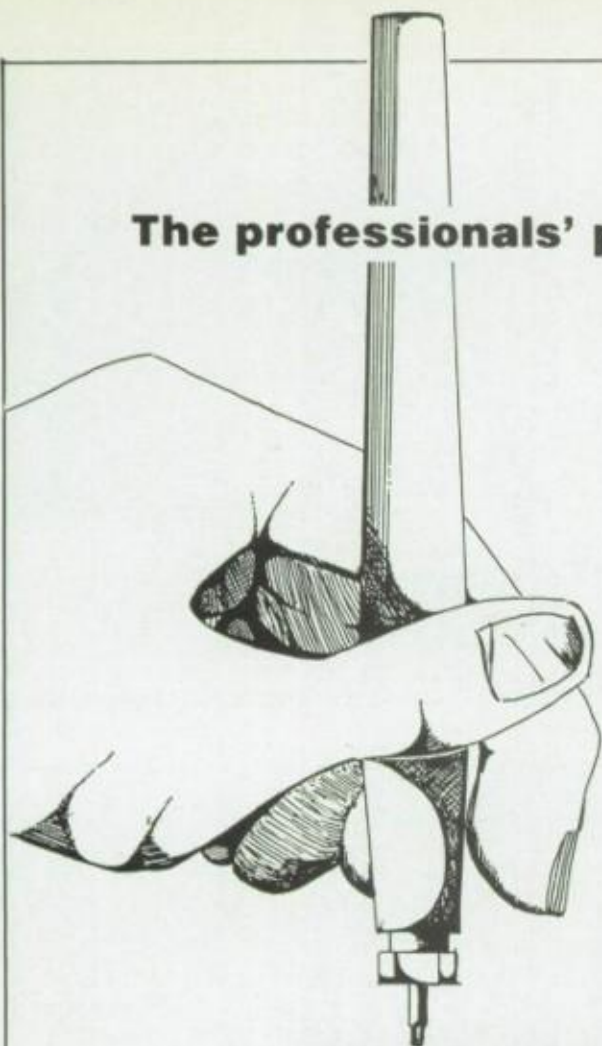


Jayson Salomon

Urmilla Etwaroo

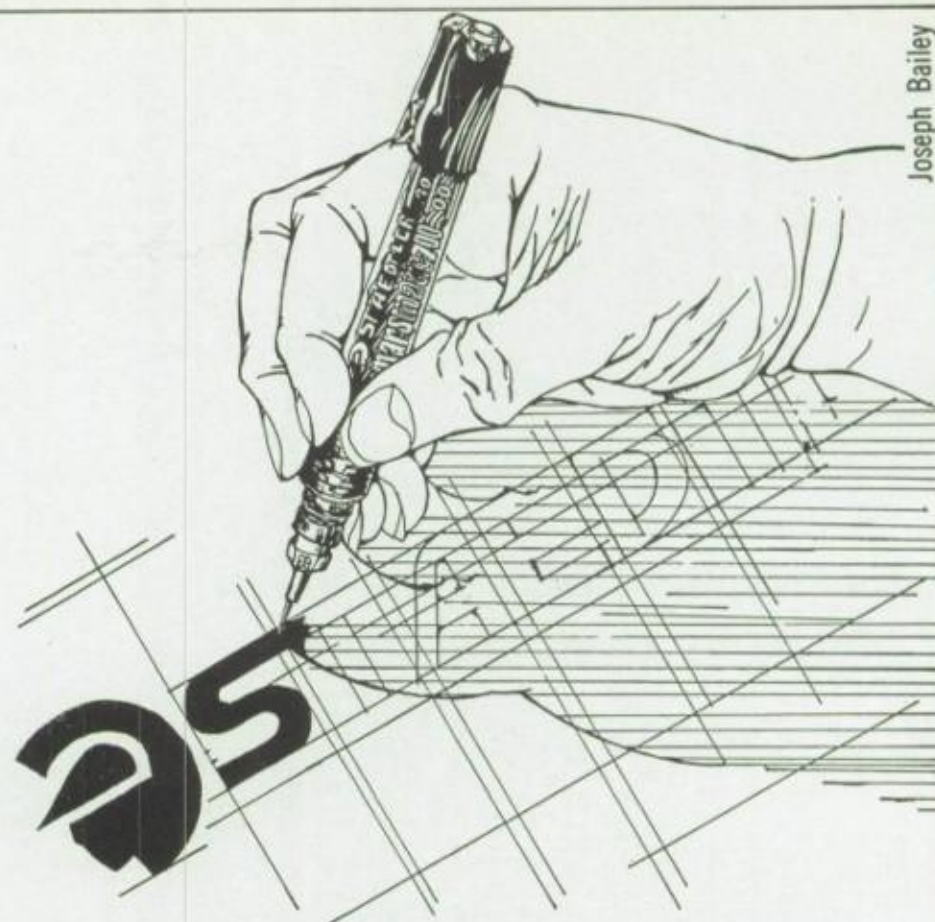
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The professionals' preference



marsmatic700
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Dwjan Raby



Joseph Bailey

the pen that draws the perfect line...

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 STAEDTLER | MARS



Elias Kotsias

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the pen that leads to success.



Gerard Baez



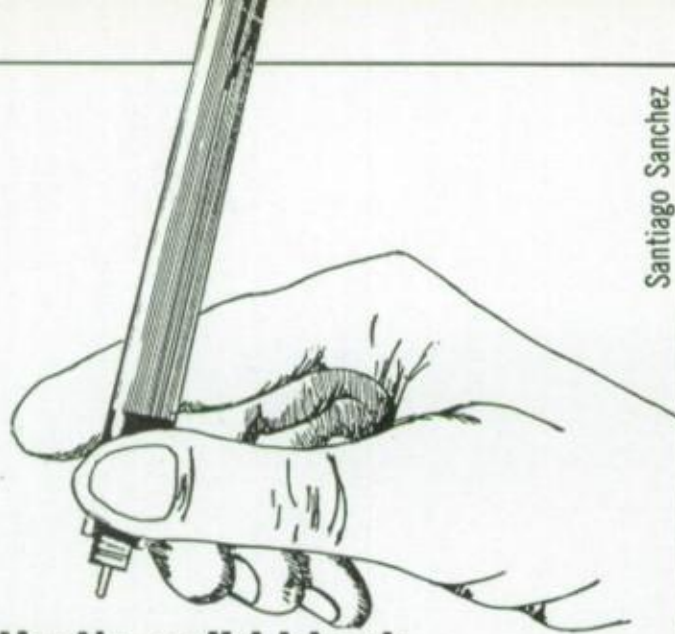
marsmatic700
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for the perfect line, freehand or ruled.

Santiago Sanchez

STAEDTLER
marsmatic700

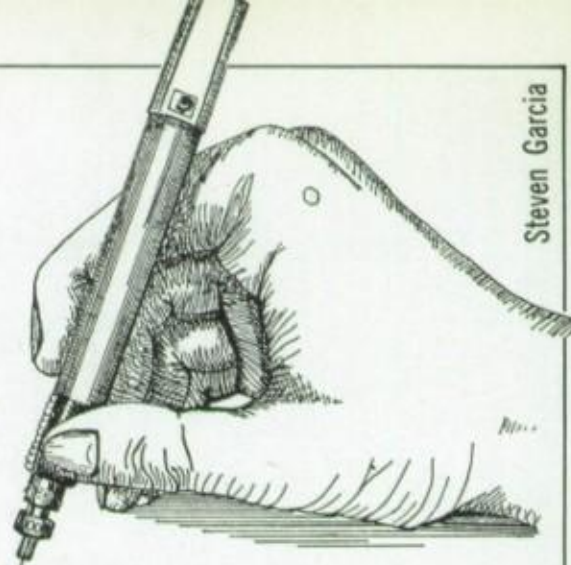
for the line that's solid black
and razor sharp...



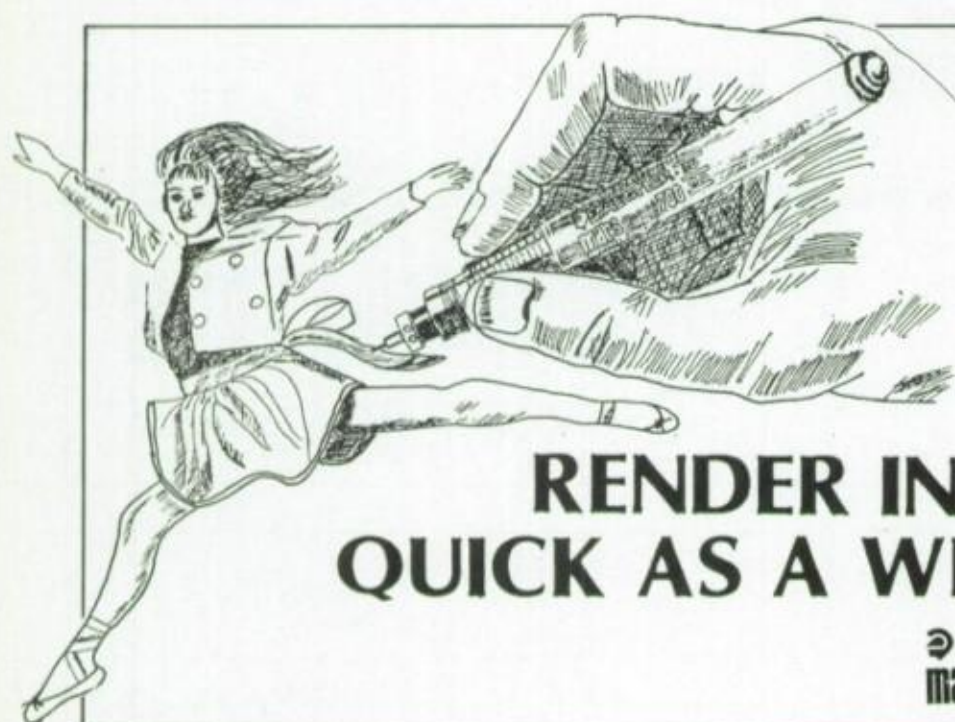
Steven Garcia

marsmatic700

STAEDTLER | MARS Pure Drawing Perfection



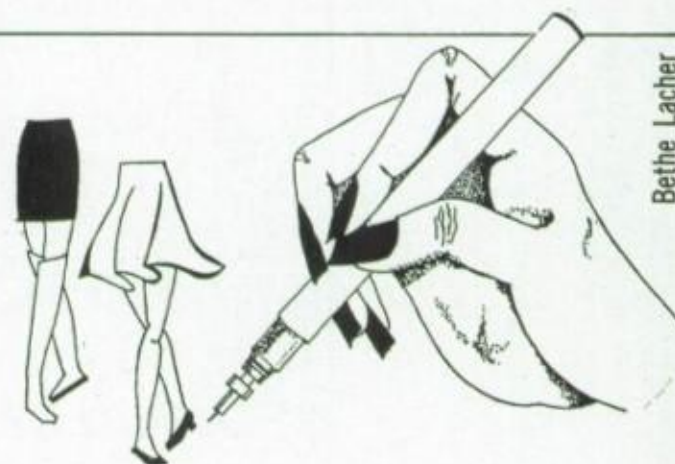
Danyelle Mason



**RENDER IN INK
QUICK AS A WINK !**

STAEDTLER
marsmatic700

Bethe Lacher



Pure Drawing Perfection **marsmatic700**
STAEDTLER | MARS

Jason Diggs



PURE
ELEGANCE

**REGINA
PORTER**



Marilyn Rivera

PLAZA



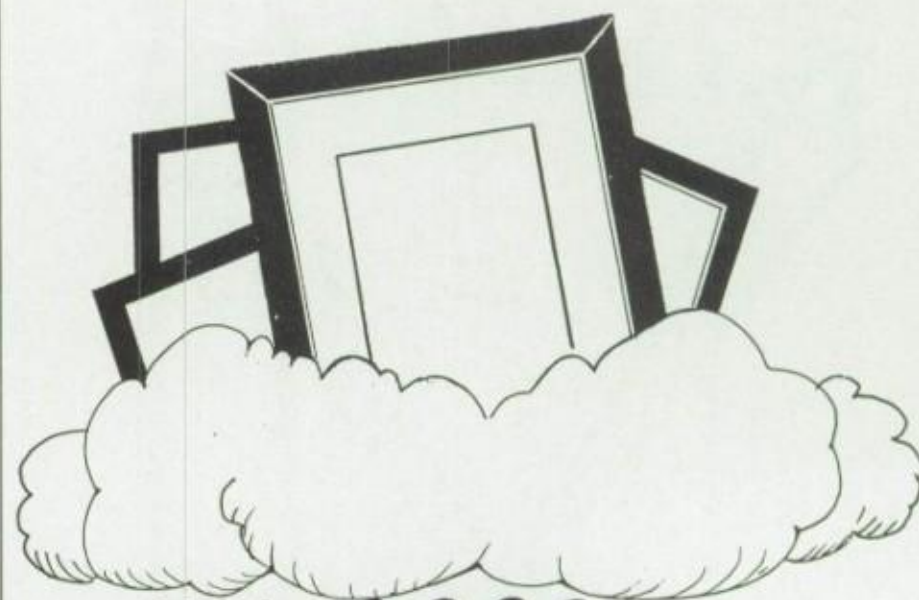
Quartered in the
heart of the
Big Apple

RÔLE MODEL



The SIMARKA RUN
FOUNDATION
Annual Purchase Prize Awards

Joseph Grant



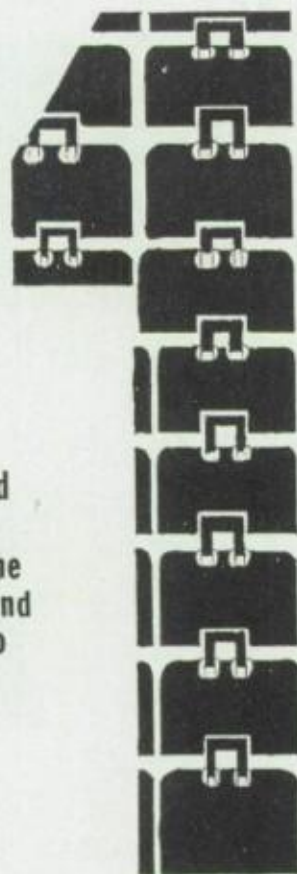
15 in 9000...



The SIMARKA RUN
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Annual Purchase Prize Awards

Willie Wiggins

THE BEST OF THE BEST!

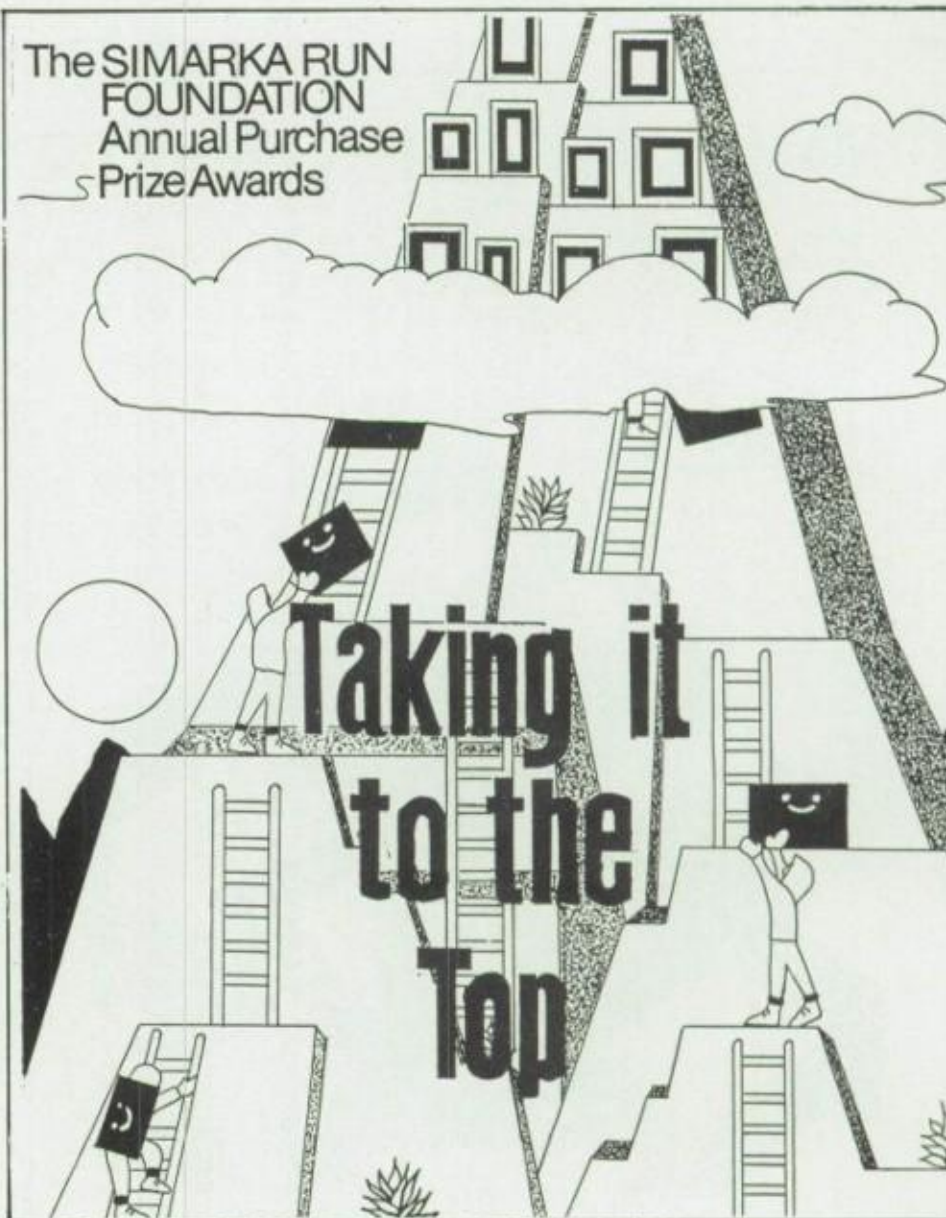


Take 350 portfolios and
find the BEST in each
category. Now select the
BEST piece from each and
purchase it for A&D to
keep on display.

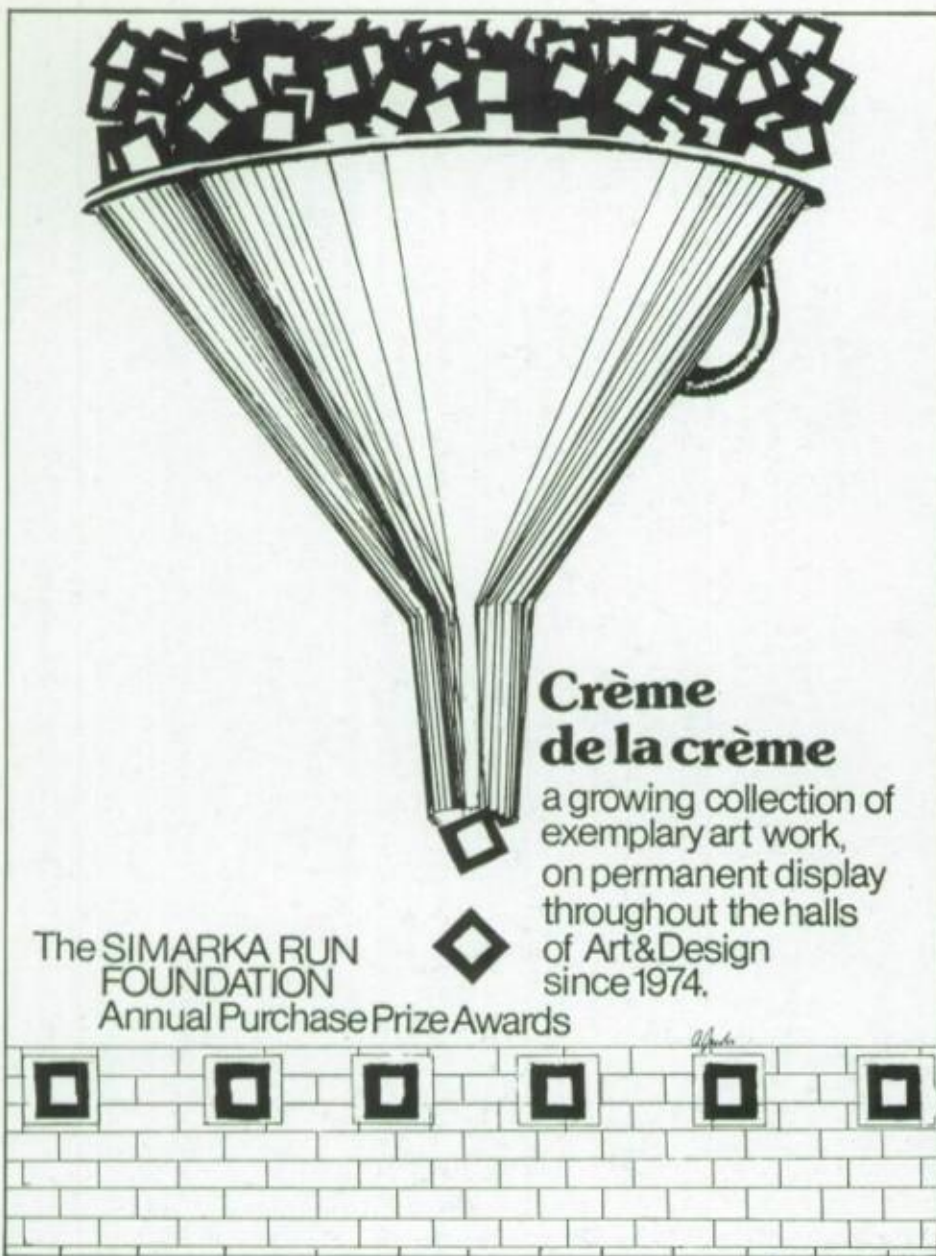
SIMARKA RUN FOUNDATION Annual Purchase Prize Awards

Marcus Wynn

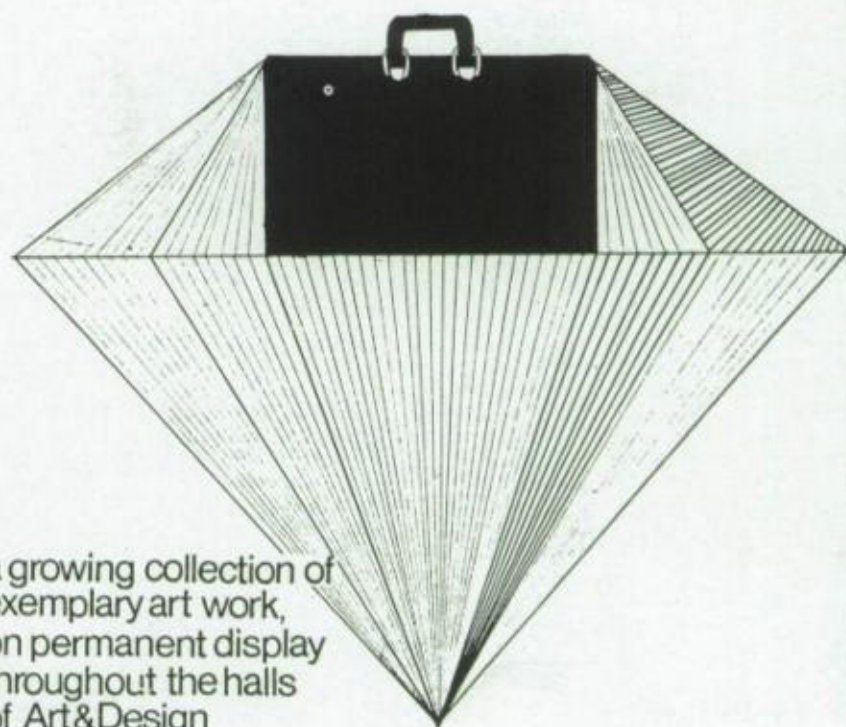
The SIMARKA RUN
FOUNDATION
Annual Purchase
Prize Awards



Anita Velazquez



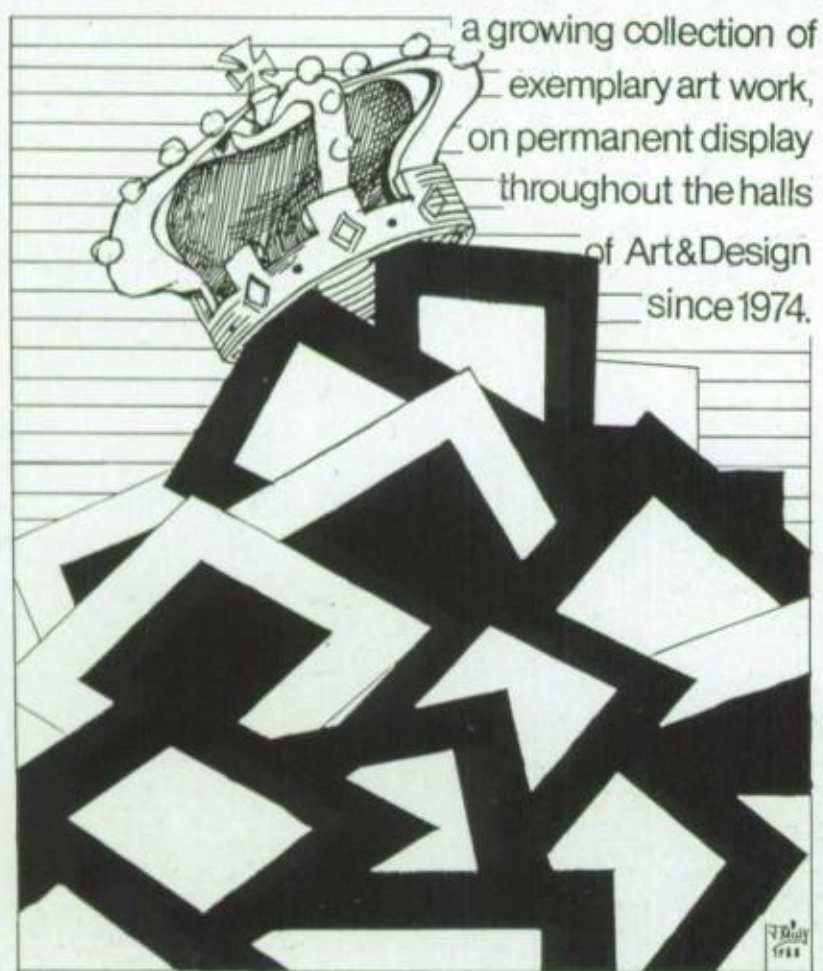
Crown Jewels



The SIMARKA RUN FOUNDATION
Annual Purchase Prize Awards

James Alicea

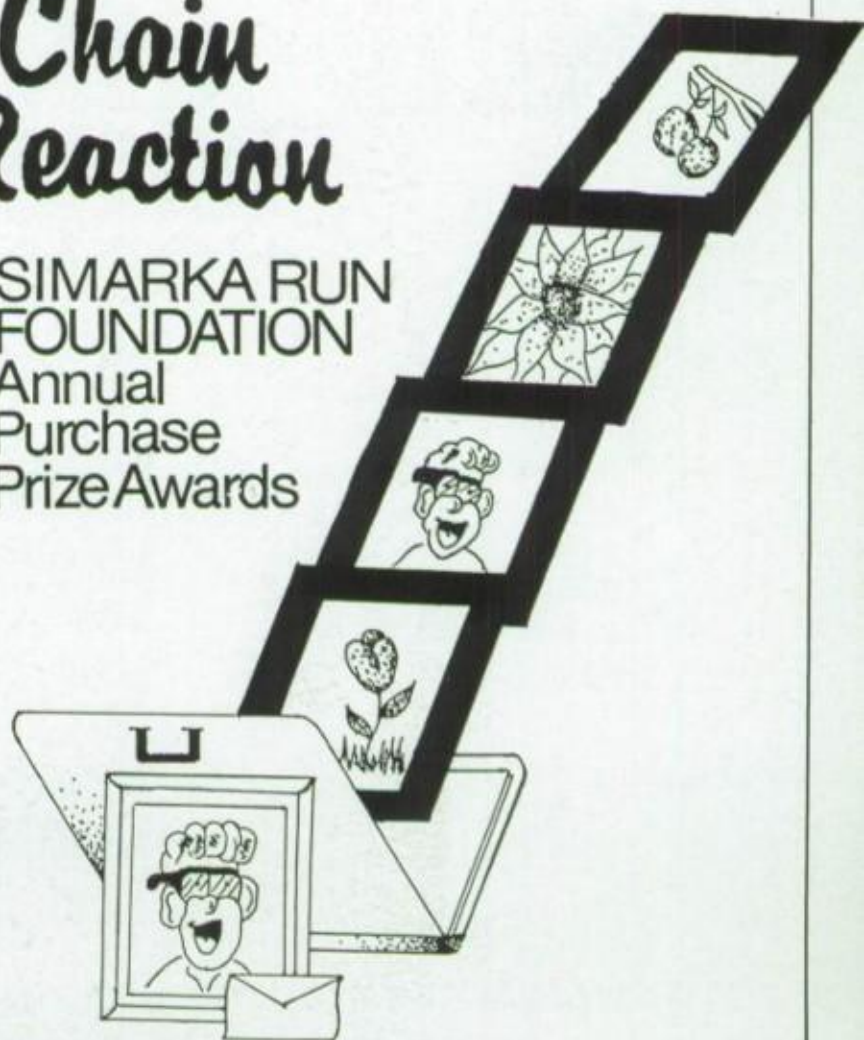
THE CROWNING ACHIEVEMENTS



Joseph Bailey

Chain Reaction

The SIMARKA RUN FOUNDATION
Annual Purchase Prize Awards



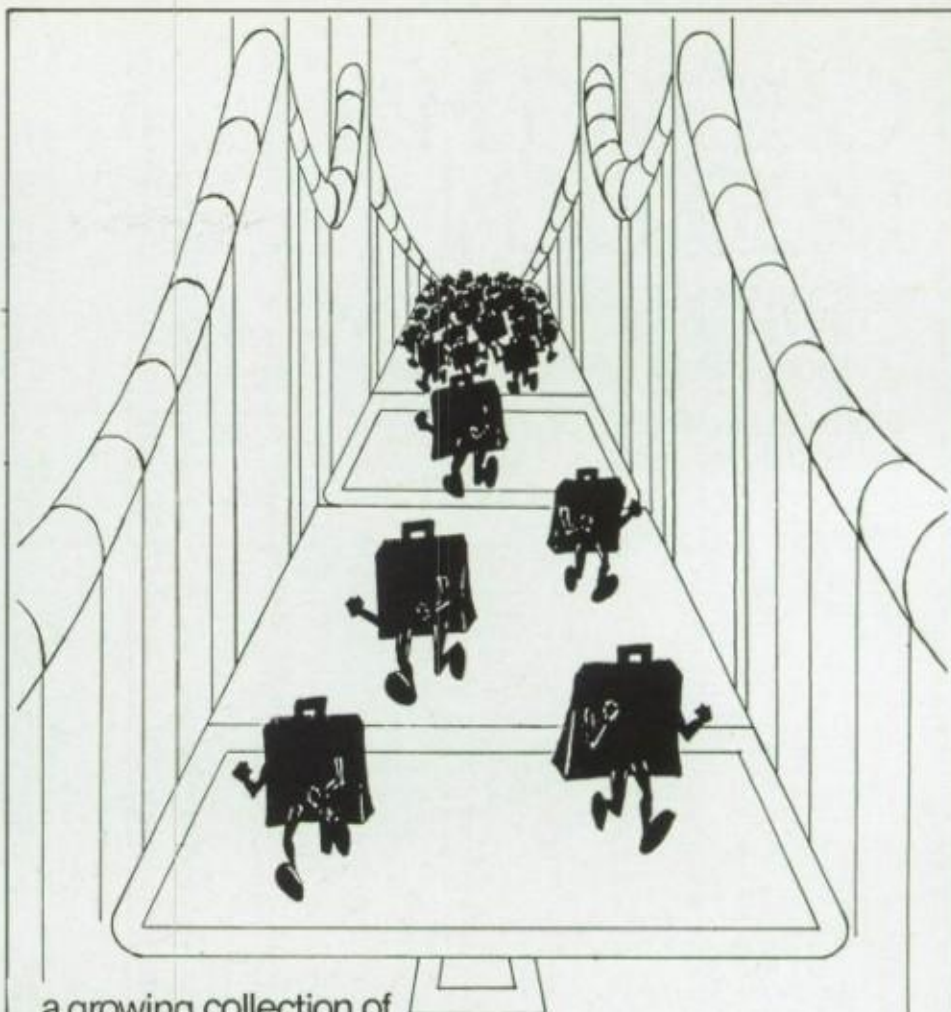
Otoniel Burgos



ONE IN 10,000

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Annual Purchase Prize Awards

Laura Sullivan



a growing collection of
exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.

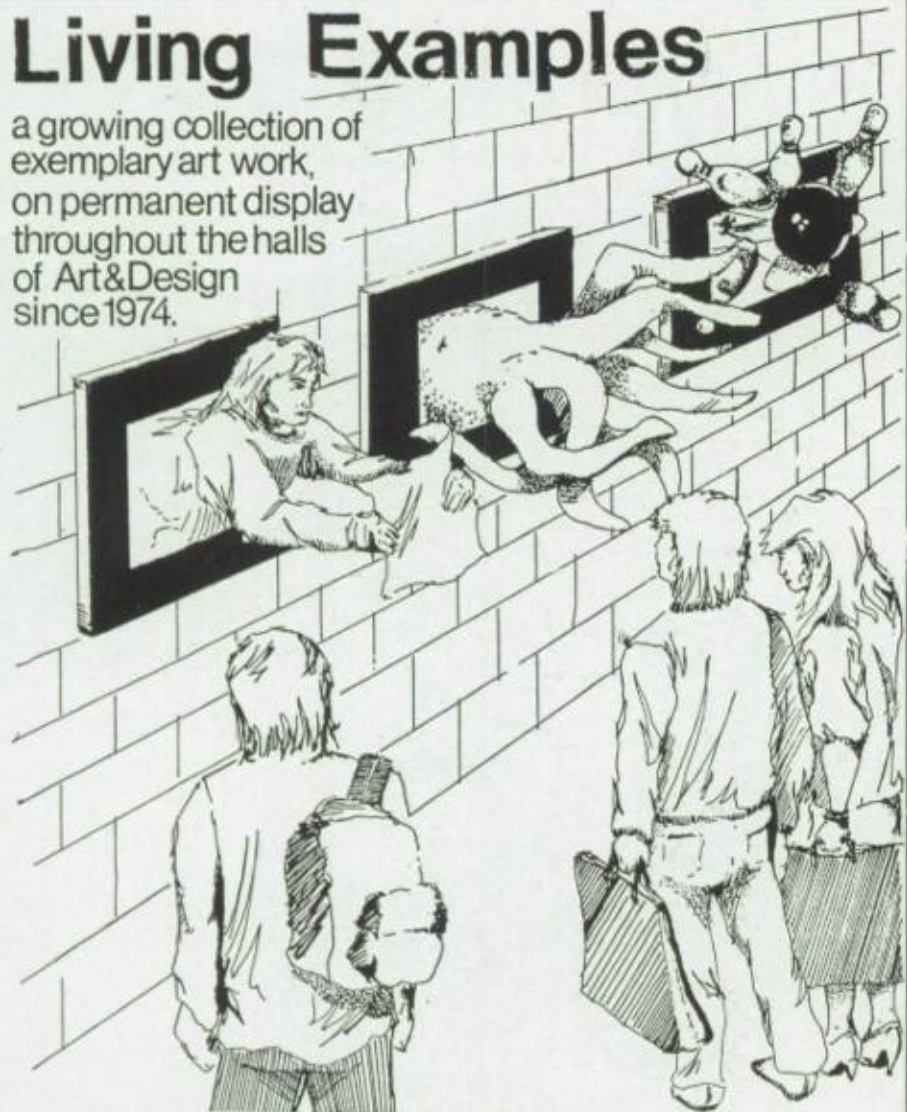
The SIMARKA RUN
FOUNDATION

Annual Purchase Prize Awards

Samori Owens

Living Examples

a growing collection of
exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.



The SIMARKA RUN FOUNDATION
Annual Purchase Prize Awards

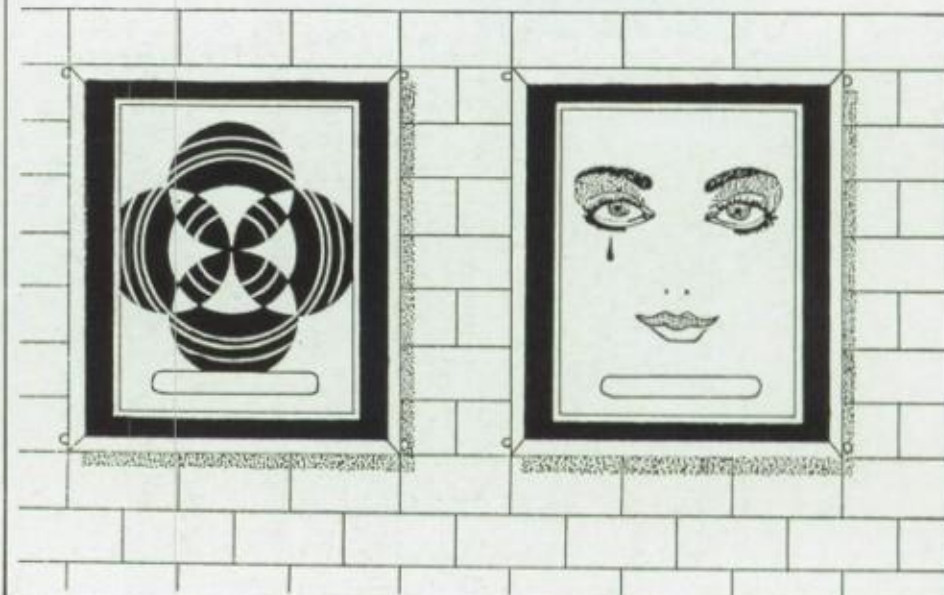
Ronald DiMaria

the PINNACLE

Where The Best of The Best Belong

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exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.

The SIMARKA RUN
FOUNDATION
Annual Purchase Prize Awards

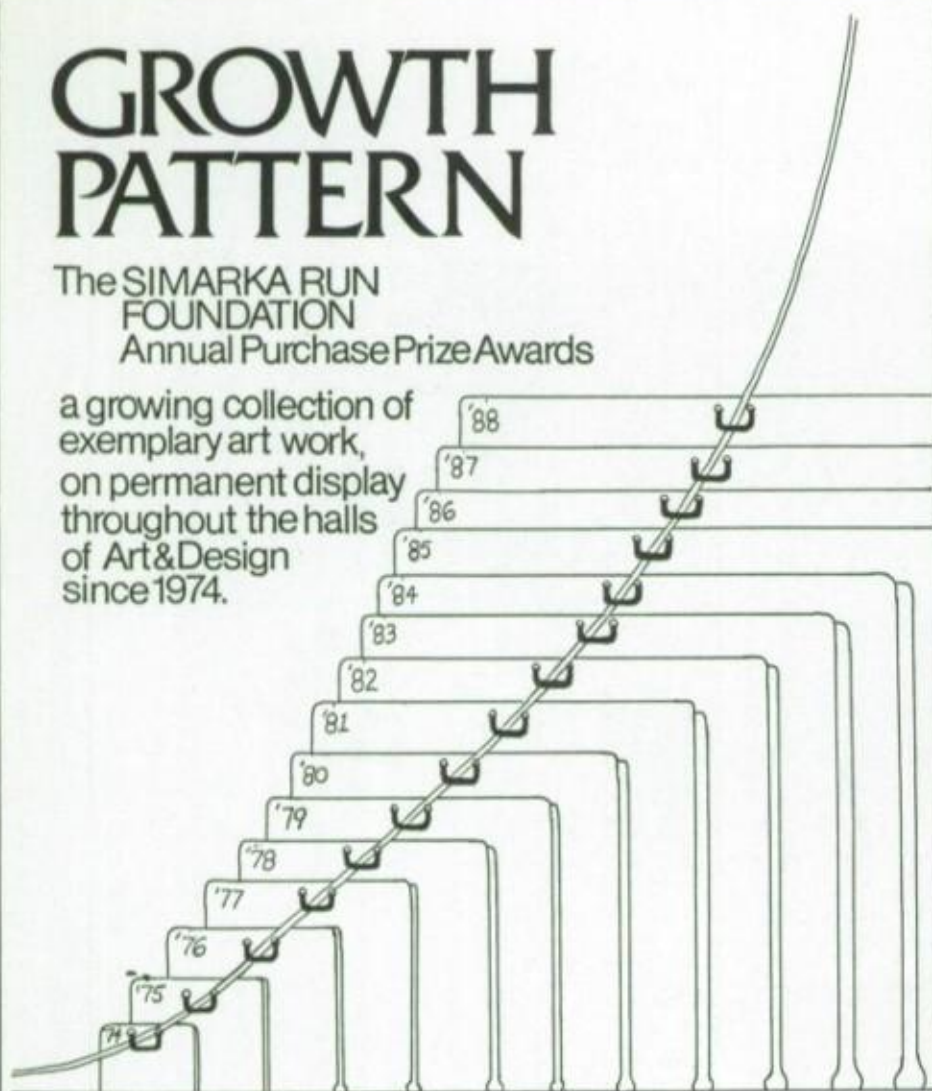


Jason Diggs

GROWTH PATTERN

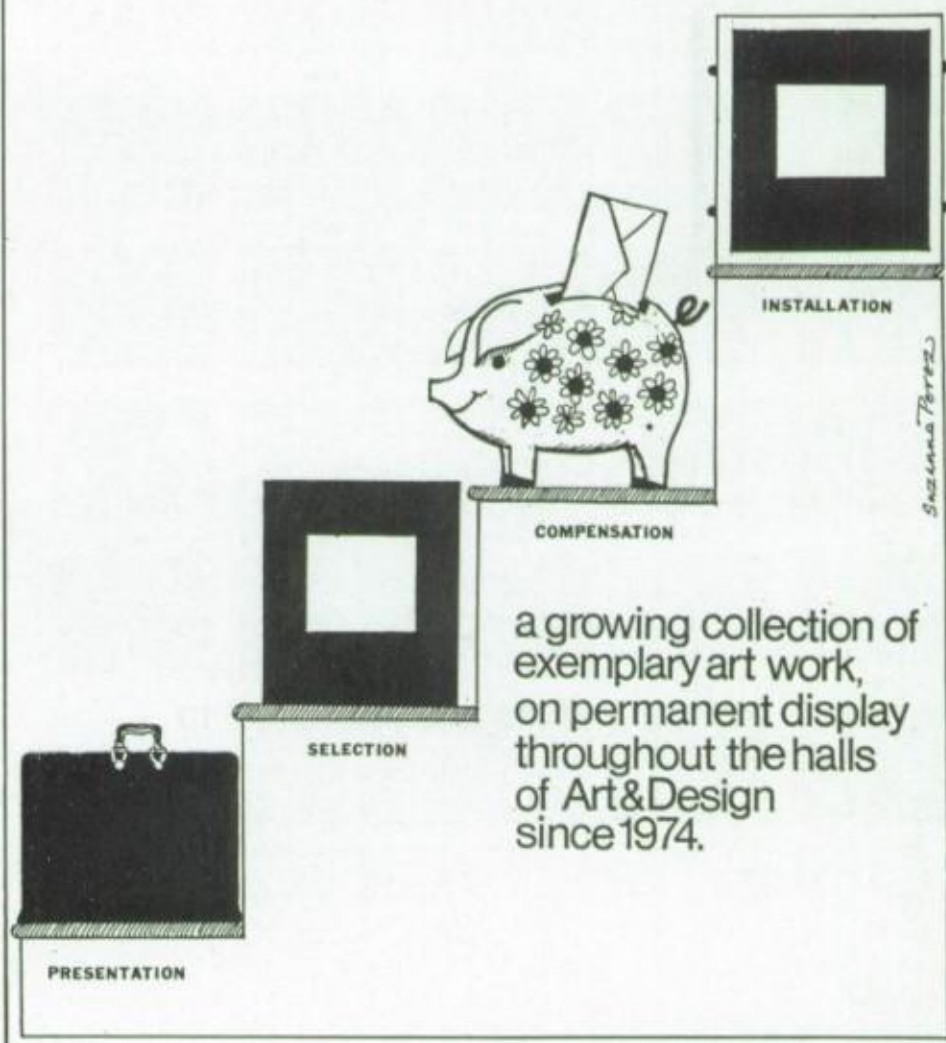
The SIMARKA RUN
FOUNDATION
Annual Purchase Prize Awards

a growing collection of
exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.



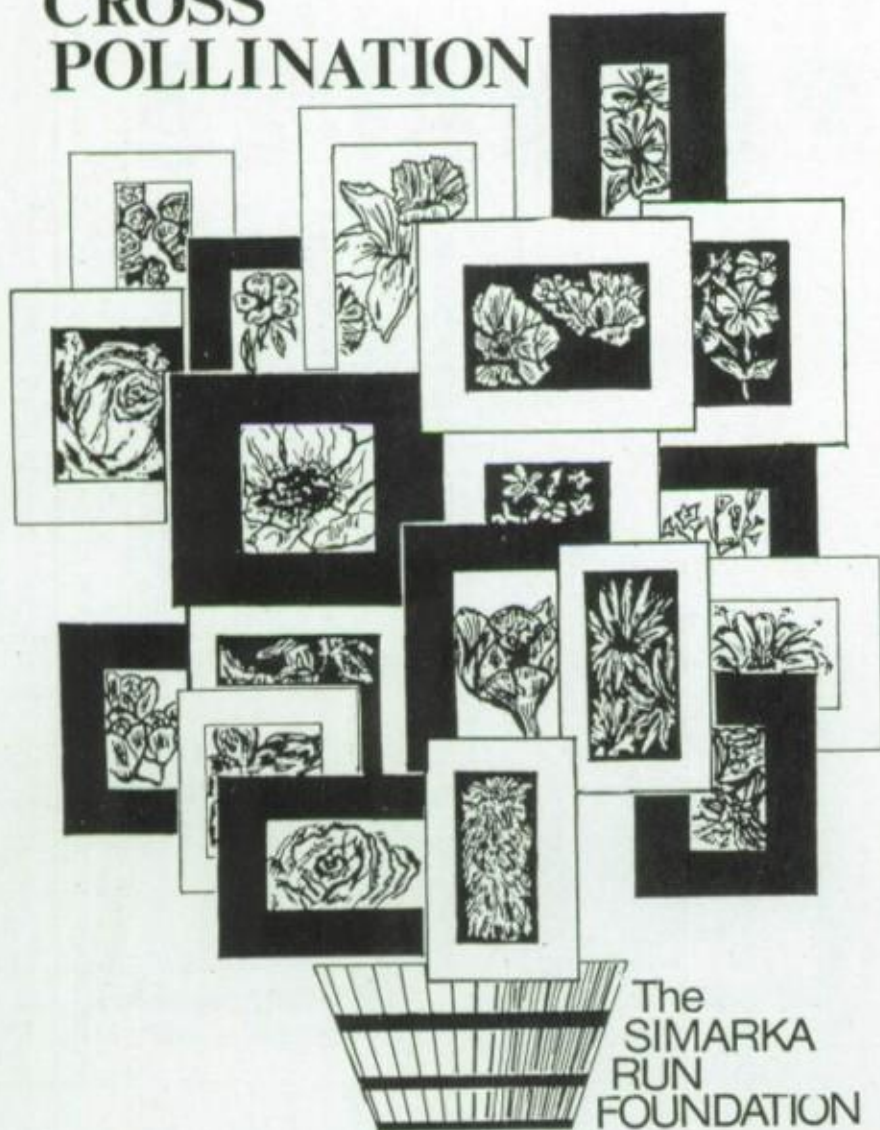
Enrico Urgo

STAIRWAY TO SUCCESS



Suzanne Perez

CROSS POLLINATION

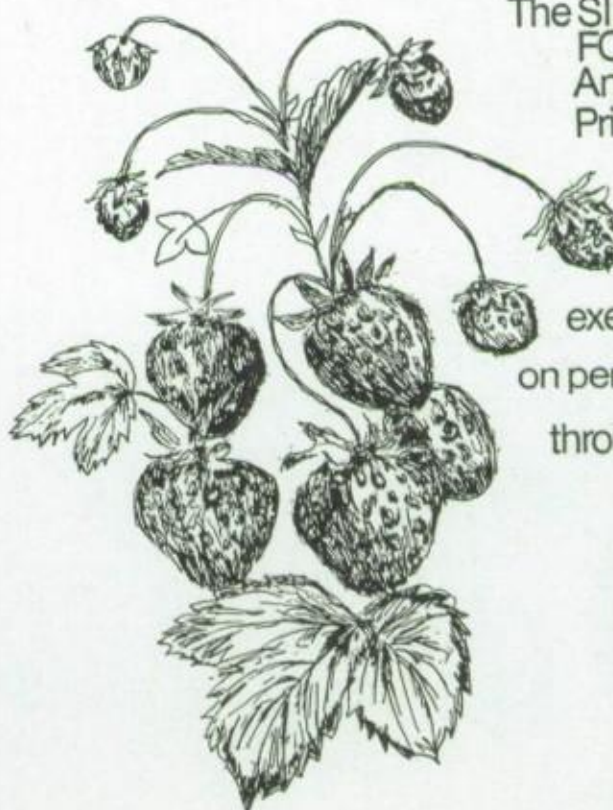


Michele Greifinger

SAMPLE THE BEST

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Annual Purchase
Prize Awards

a growing
collection of
exemplary art work,
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throughout the halls
of Art&Design
since 1974.



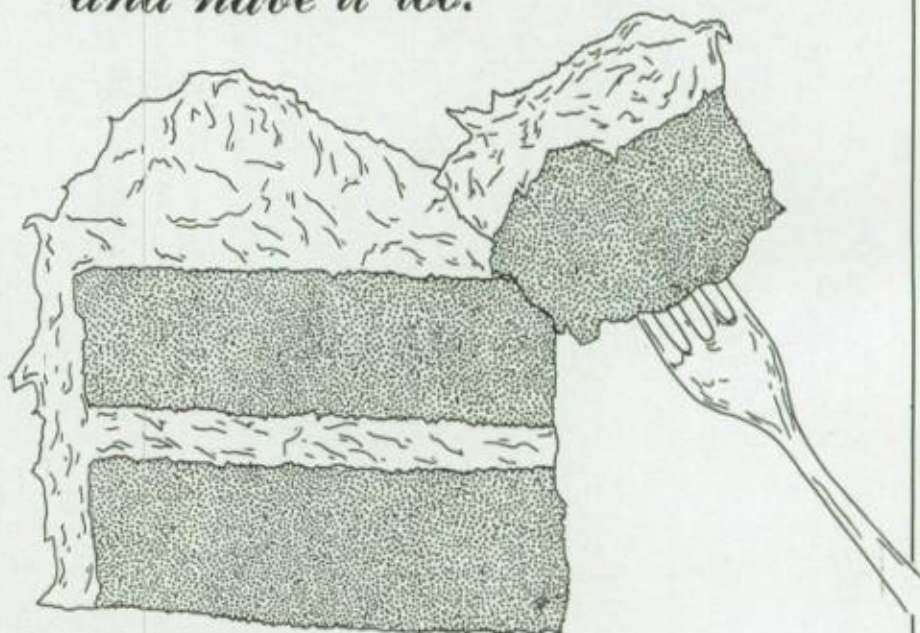
Irinne Luzung

**LINKING
YESTERDAY
AND
TOMORROW**

The Annual Purchase
Prize awards
a collection of
exemplary art work,
on display
throughout the halls
of Art&Design
since 1974.
**SIMARKA RUN
FOUNDATION**

Gonzalo Rivera

*To eat your cake,
and have it too.*

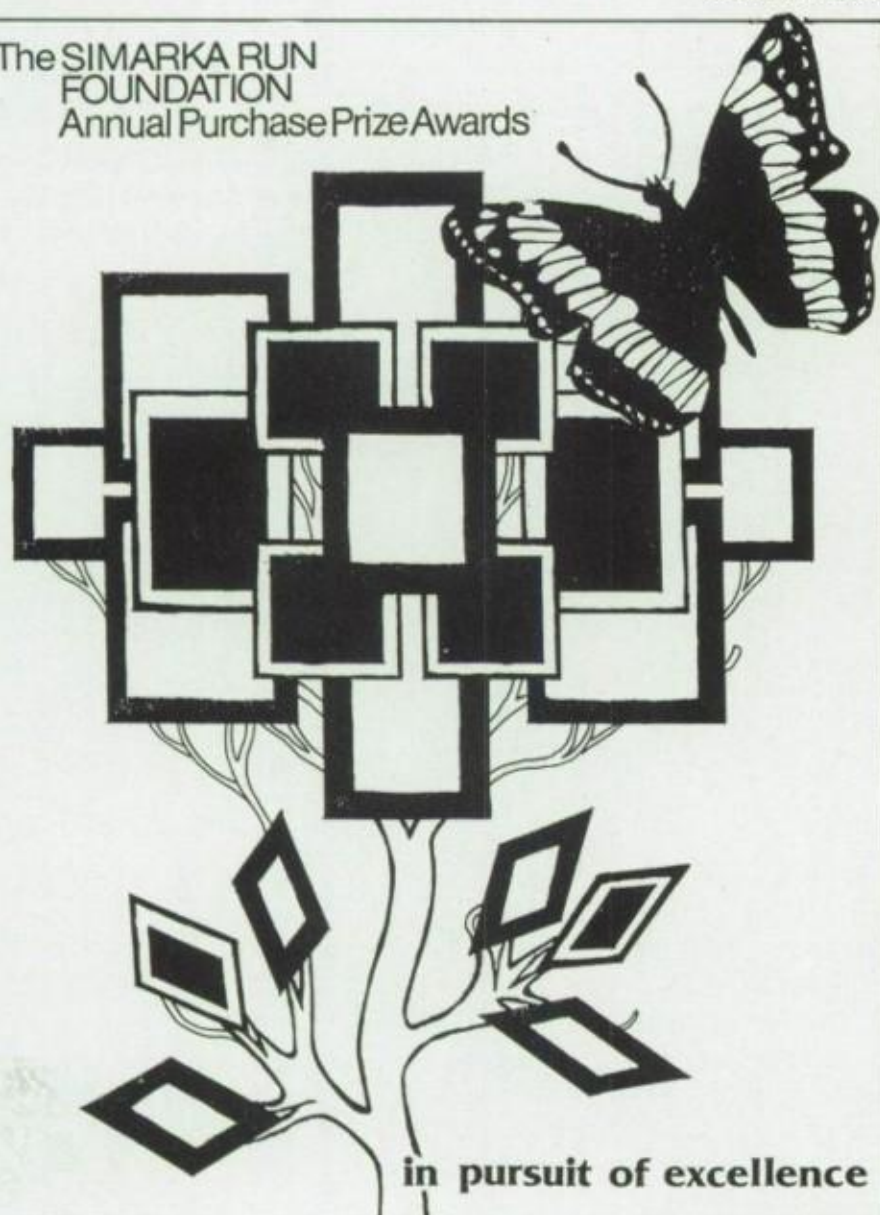


a growing collection of
exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.

The **SIMARKA RUN
FOUNDATION**
Annual Purchase Prize Awards

Gerard Baez

The **SIMARKA RUN
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Annual Purchase Prize Awards



in pursuit of excellence

Diana Collymore

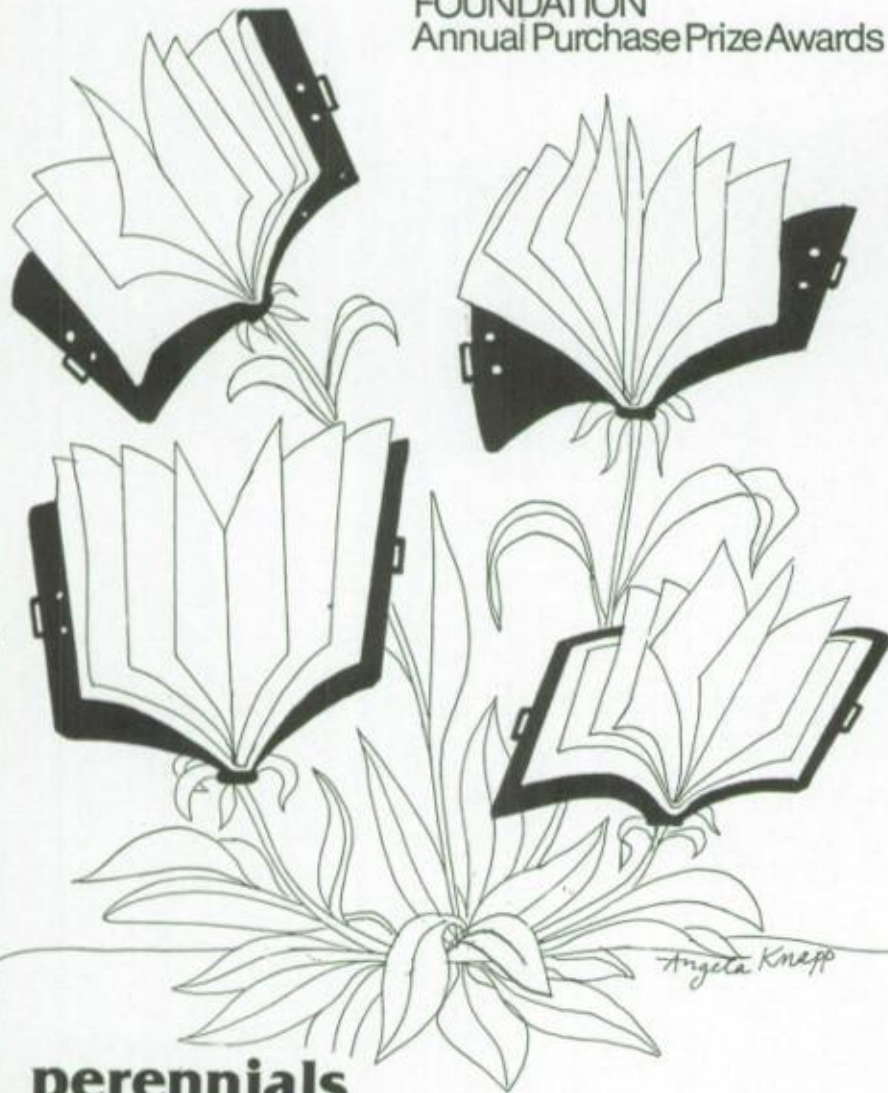


go fly a kite

The **SIMARKA RUN
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Louis Mansdorf

The SIMARKA RUN
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Annual Purchase Prize Awards



perennials

Angela Knapp

a growing collection of
exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.



**We Collect
Jewels**

The SIMARKA RUN
FOUNDATION
Annual Purchase Prize Awards

Marilyn Rivera

Review 399
portfolios,
pick the
15 hottest,
select one
sample
from each.



Frame and
hang them
for all to see,
and present
each winner
with a check
for \$100.-

The
SIMARKA RUN
FOUNDATION
Annual
Purchase
Prize Awards

Troy Negron

picking the finest a growing collection of
exemplary art work,
on permanent display
throughout the halls
of Art&Design
since 1974.

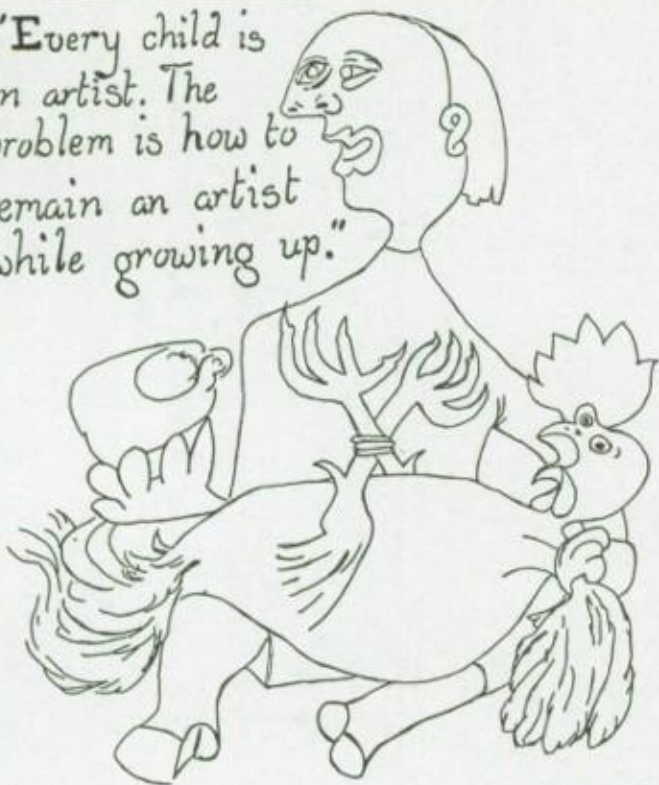


SIMARKA RUN
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Annual Purchase Prize Awards



James Pijuan

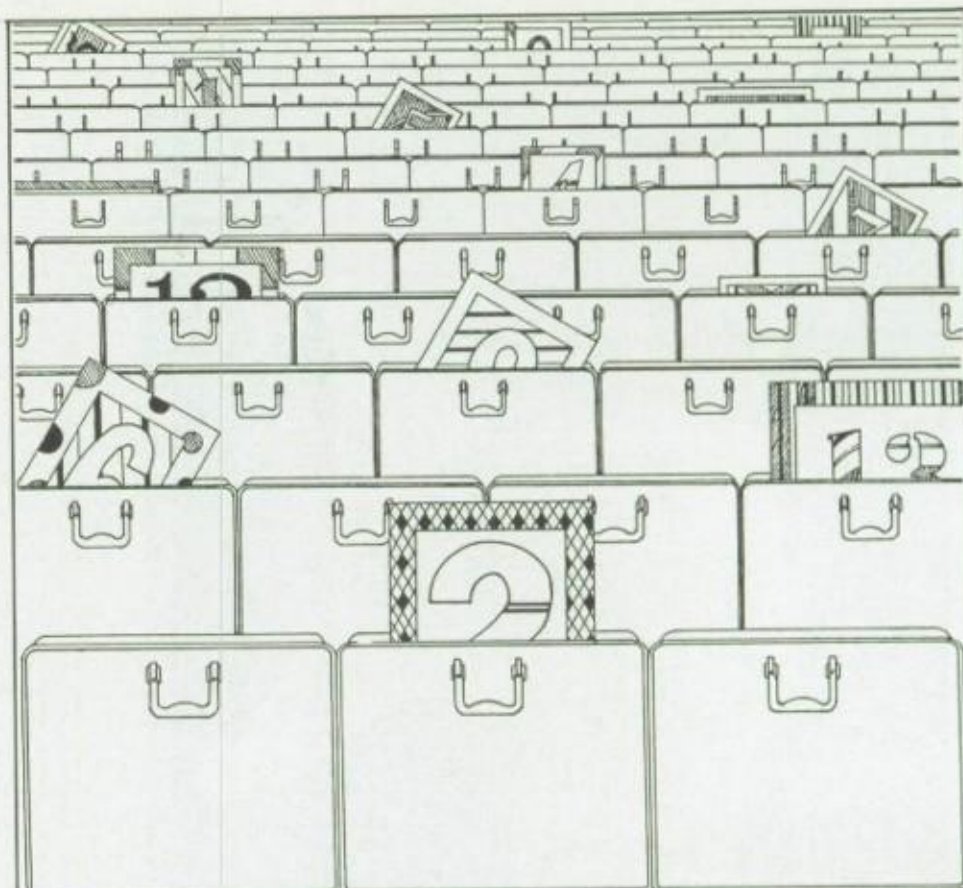
"Every child is
an artist. The
problem is how to
remain an artist
while growing up."



-PABLO PICASSO

The SIMARKA RUN FOUNDATION Annual Purchase Prize Awards

Tony Phillip

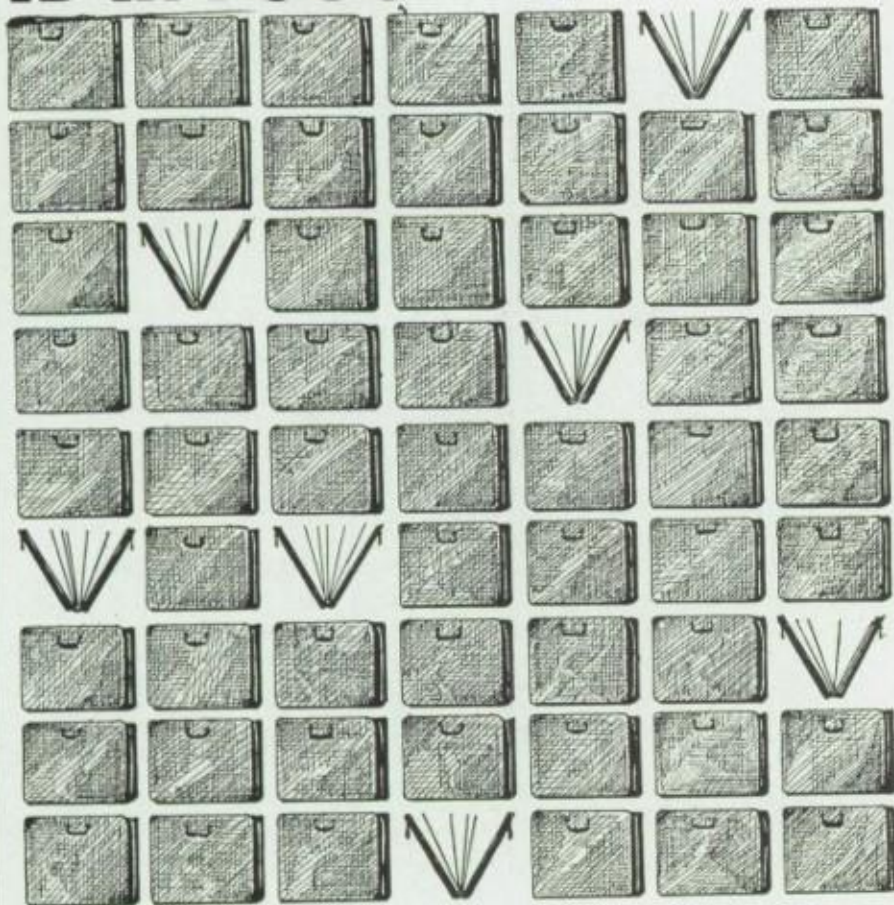


15
8000

The SIMARKA RUN
FOUNDATION
Annual Purchase Prize Awards
on permanent display
throughout the halls
of Art & Design
since 1974.

Victoria Mei Wan

15 in 9000



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Mark Levit

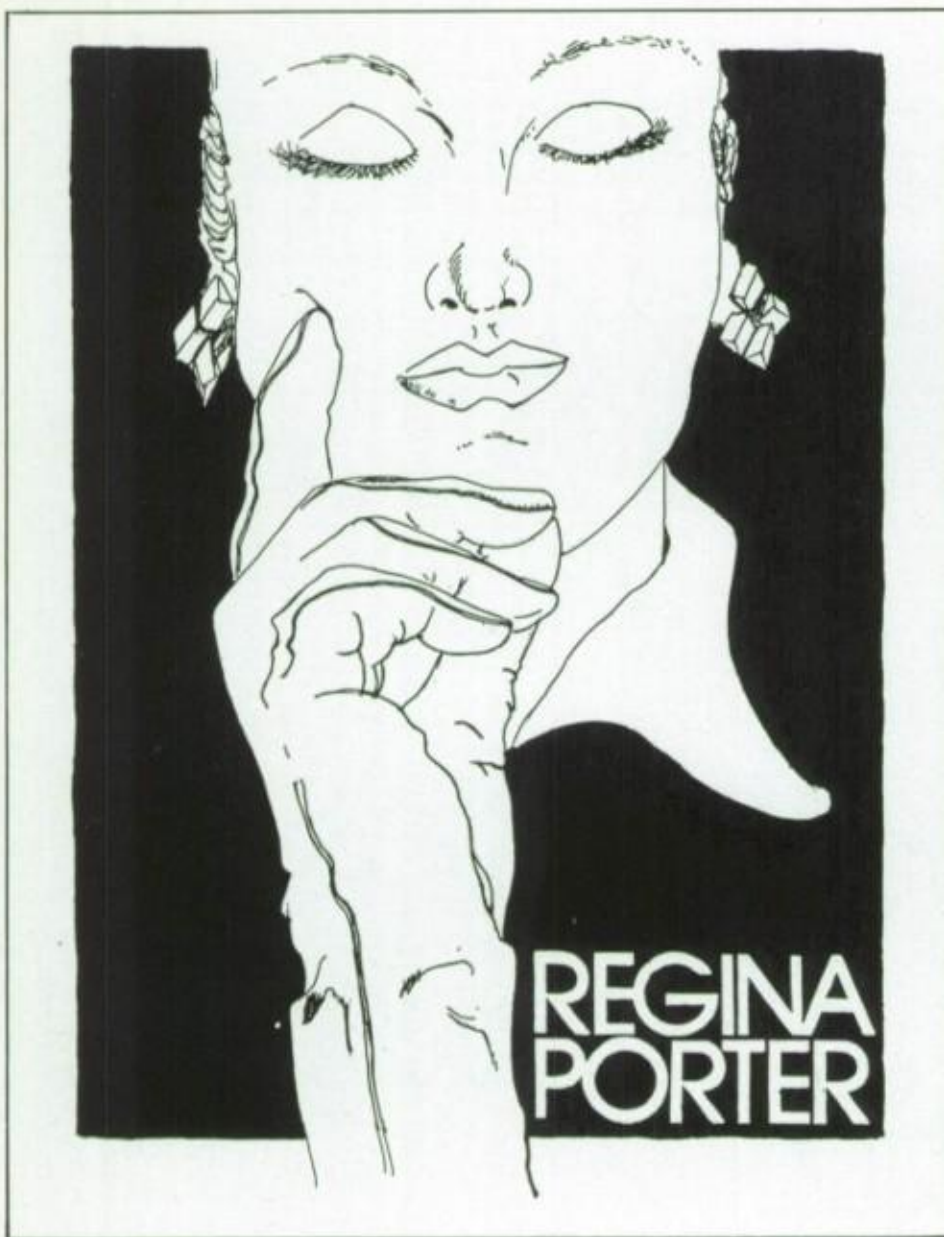


1 9 8 8

A VERY GOOD YEAR!

THE SIMARKA RUN FOUNDATION

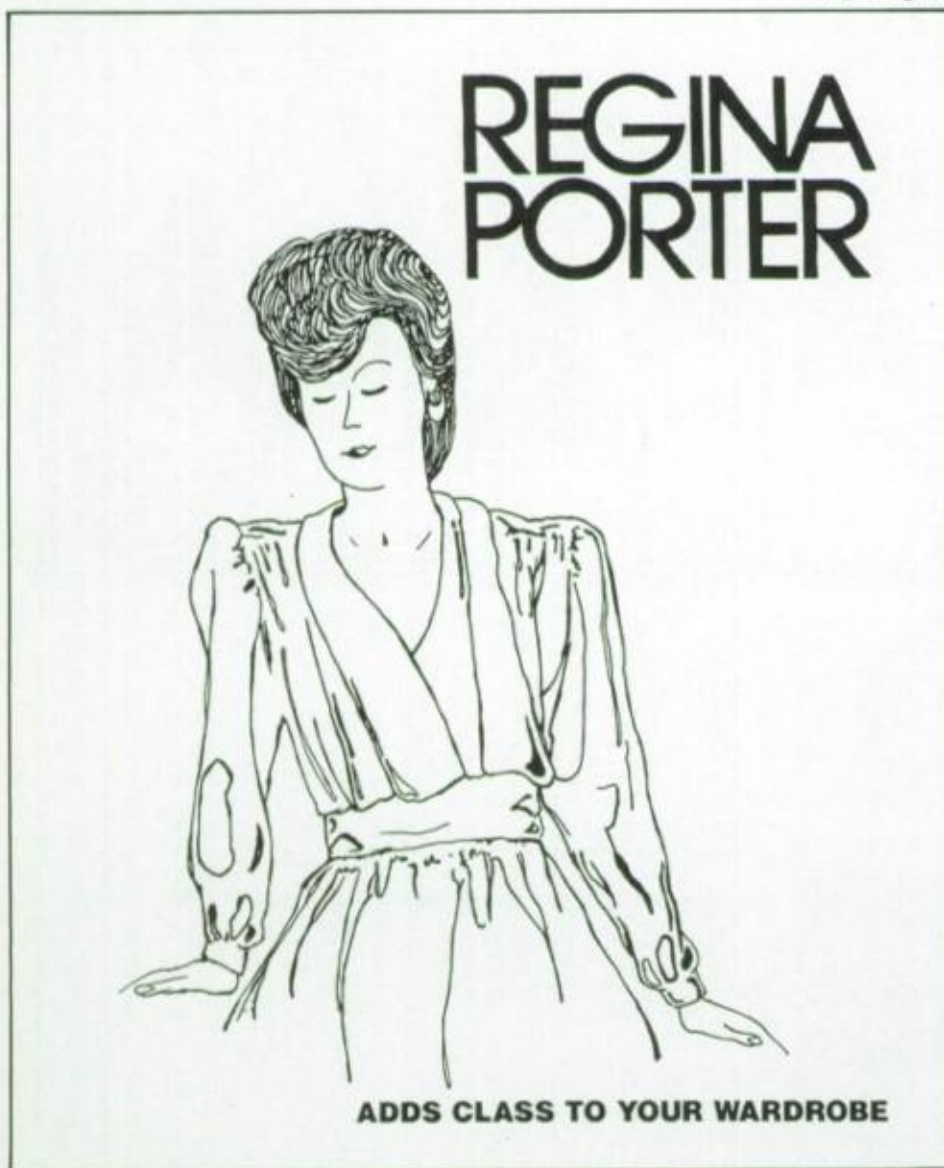
John Fuller



Troy Negron



Wilfred Santiago



Louis Mansdorf



Marcus Wynn

IRINNE LUZUNG

REGINA PORTER



The silhouette of the year

Antonio Jacobs

SMART WOMEN PREFER...



REGINA
PORTER

James Pijuan



REGINA
PORTER

REGINA PORTER



Joseph Grant

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Computer Graphics
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(718) 774-0481

GONZALO RIVERA



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10029
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Designer
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(212) 562-6429
Anita Velazquez
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(718) 485-3706



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photography

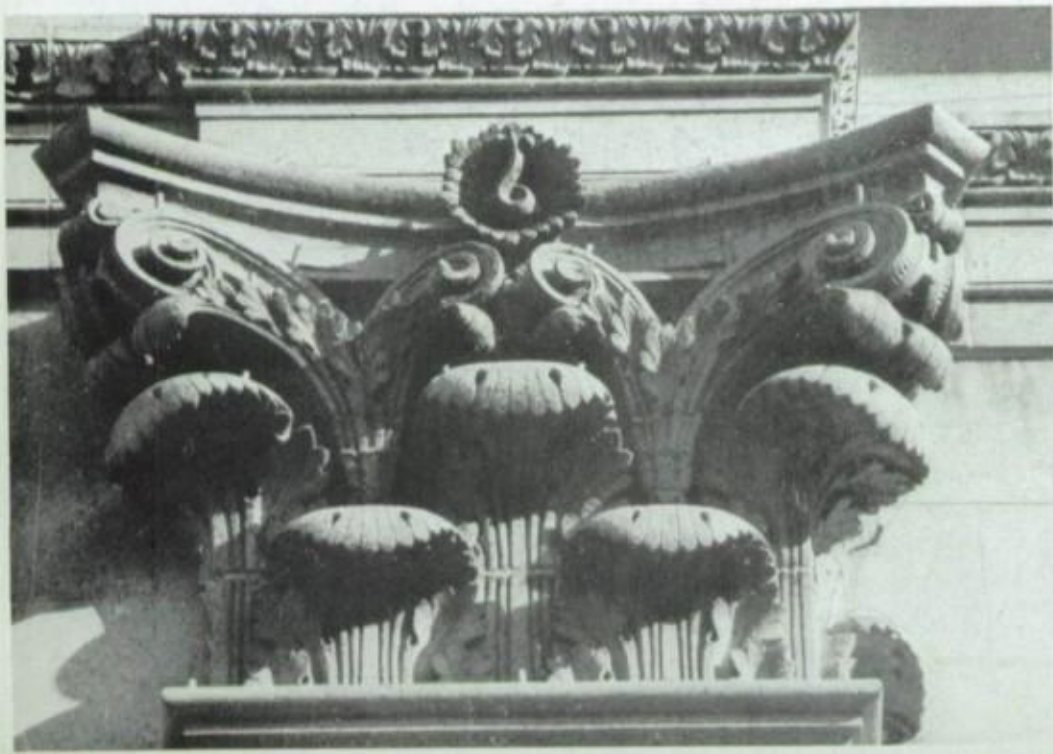
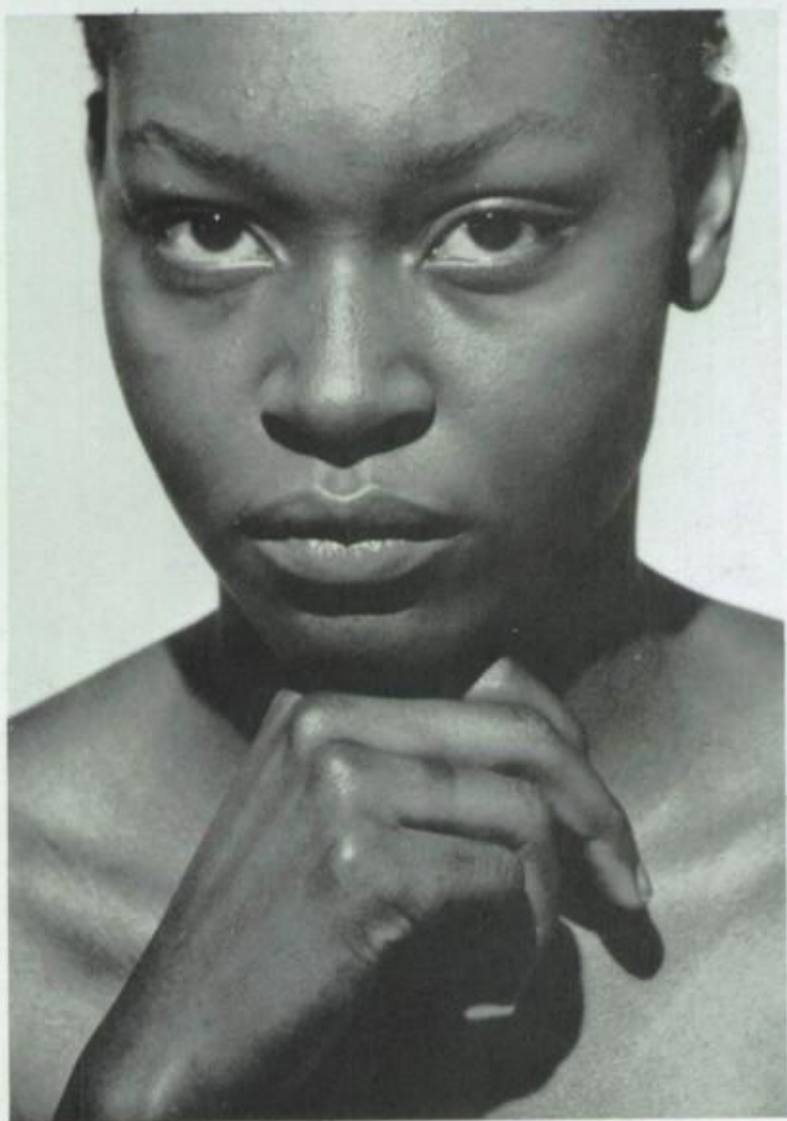




Genevieve Acevedo



Donna Iula



Yun-Jung Suh

Adam Zeliger



Angela Clayborne





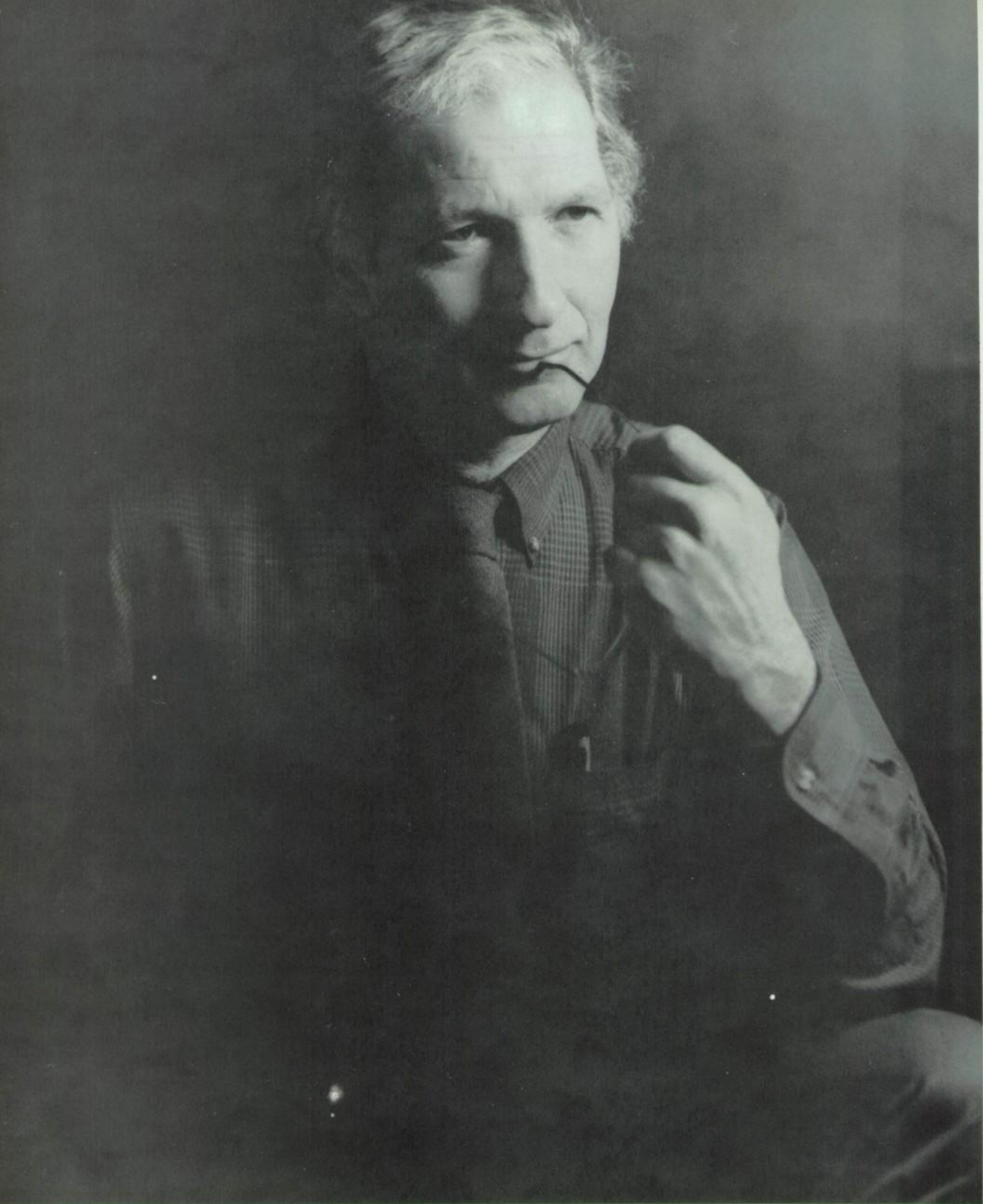
Angela Clayborne



Vanessa Perez

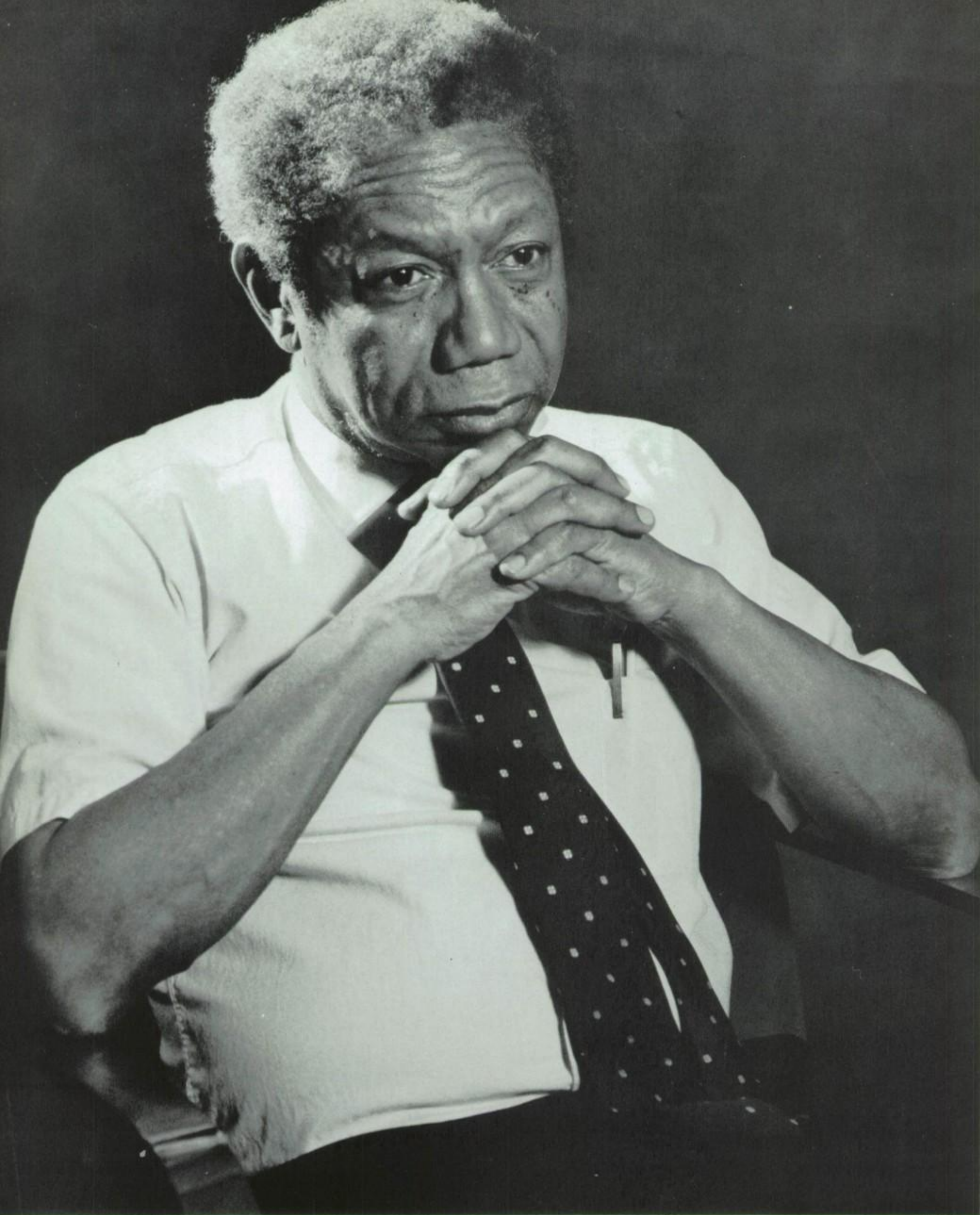


Adam Zelig





Genevieve Acevedo



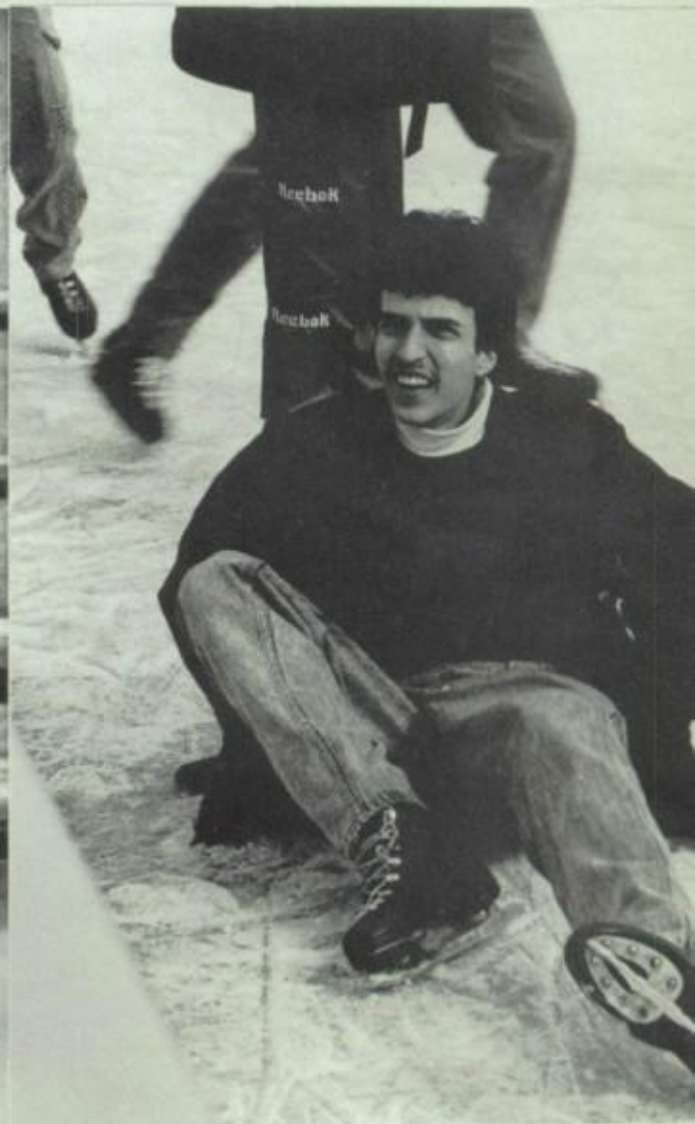
Linda Tsang



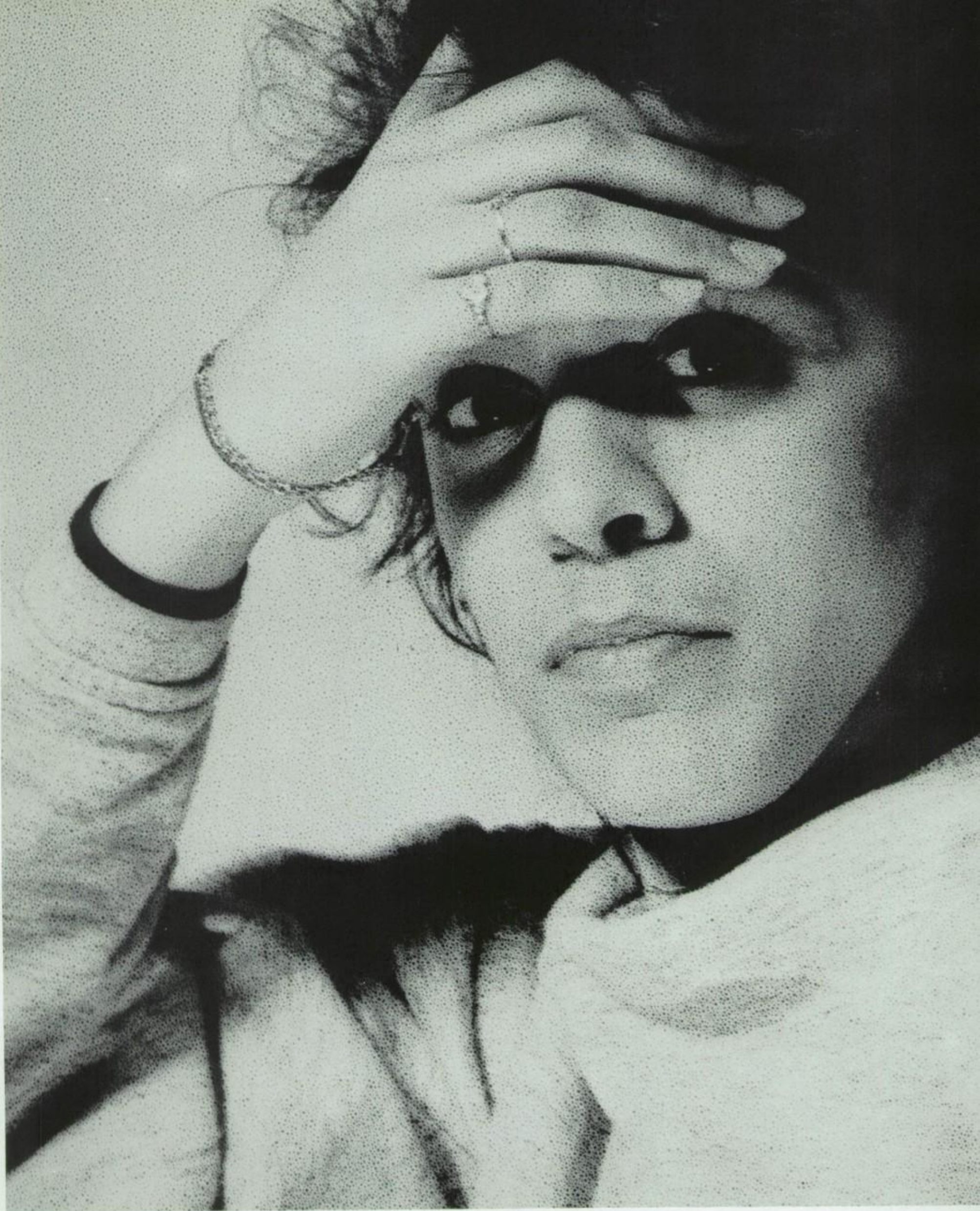
Adam Zeliger



Neil Garcia



Neil Garcia



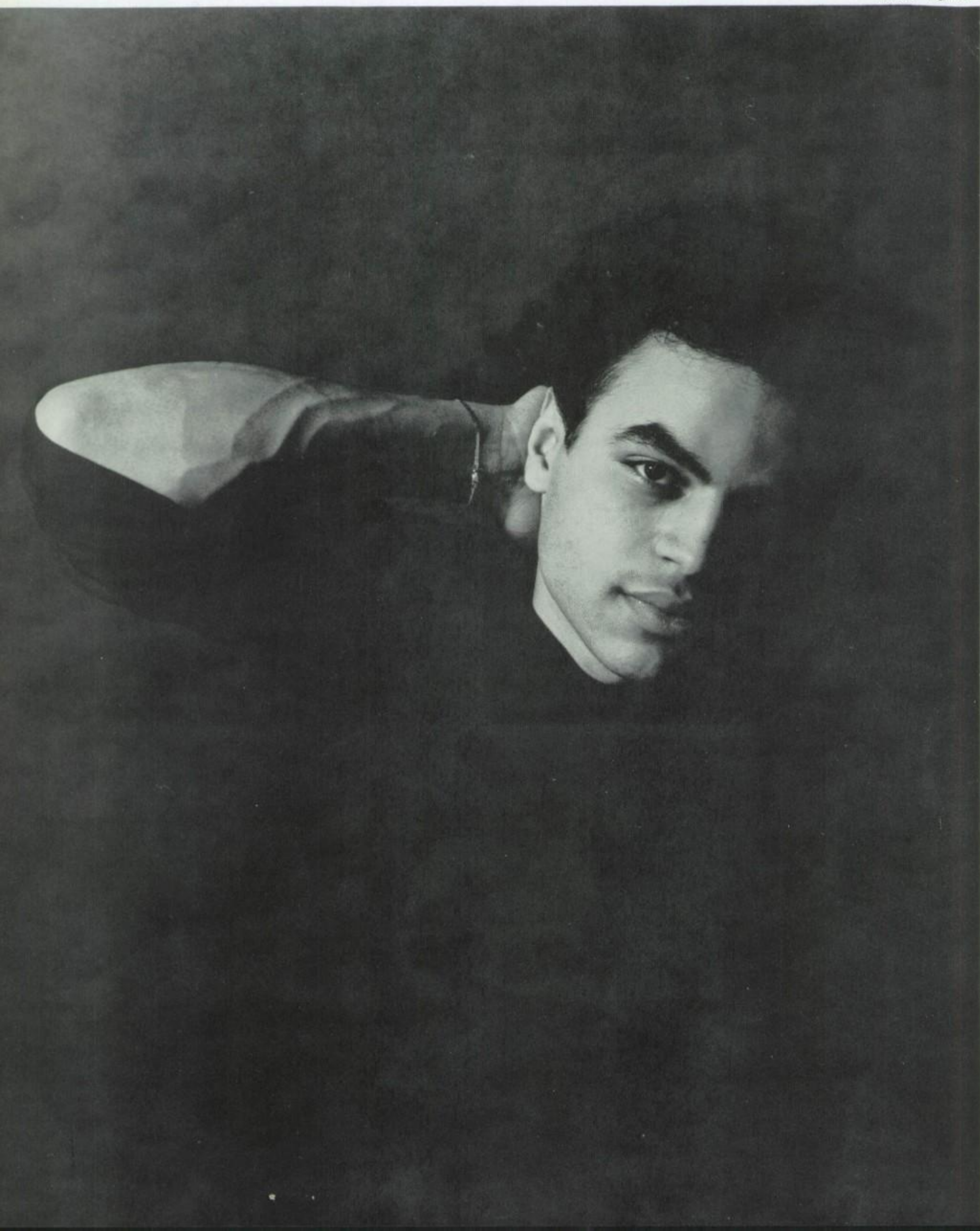
Rafael Rivera



WHO SAYS GIRLS
CAN'T PLAY BALL!



Neil Garcia



ART & DESIGN GIRLS VOLLEYBALL TEAM FALL 1987



FRONT ROW: Autumn Moore, Jeanne Lee (Capt.), Cecilia Lam, and Khadijah Ali SECOND ROW: Aimee L'Esperance, Felisa Madrigal, Michelle Rosario, Lori D'Ambrosio and Kimalee Reid BACK ROW: Lisette Aguinaldo, Kathy Lim, Dewi Subiante, Maritza Burgos, and Coach E. Mullin

ART & DESIGN GIRLS BASKETBALL TEAM 1987-1988



Neil Garcia

FRONT ROW: Neena Cepeda, Khadijah Ali, (Capt.), Stella Magloire and Paulina Olivares BACK ROW: Coach E. Mullin, Kimalee Reid, Irraina Murphy, Vicky Lee, Michelle Langton, Mary Elliot, and Suzette Williams



Division Champs (11-0-1)

Art & Design Soccer Team 1987-1988

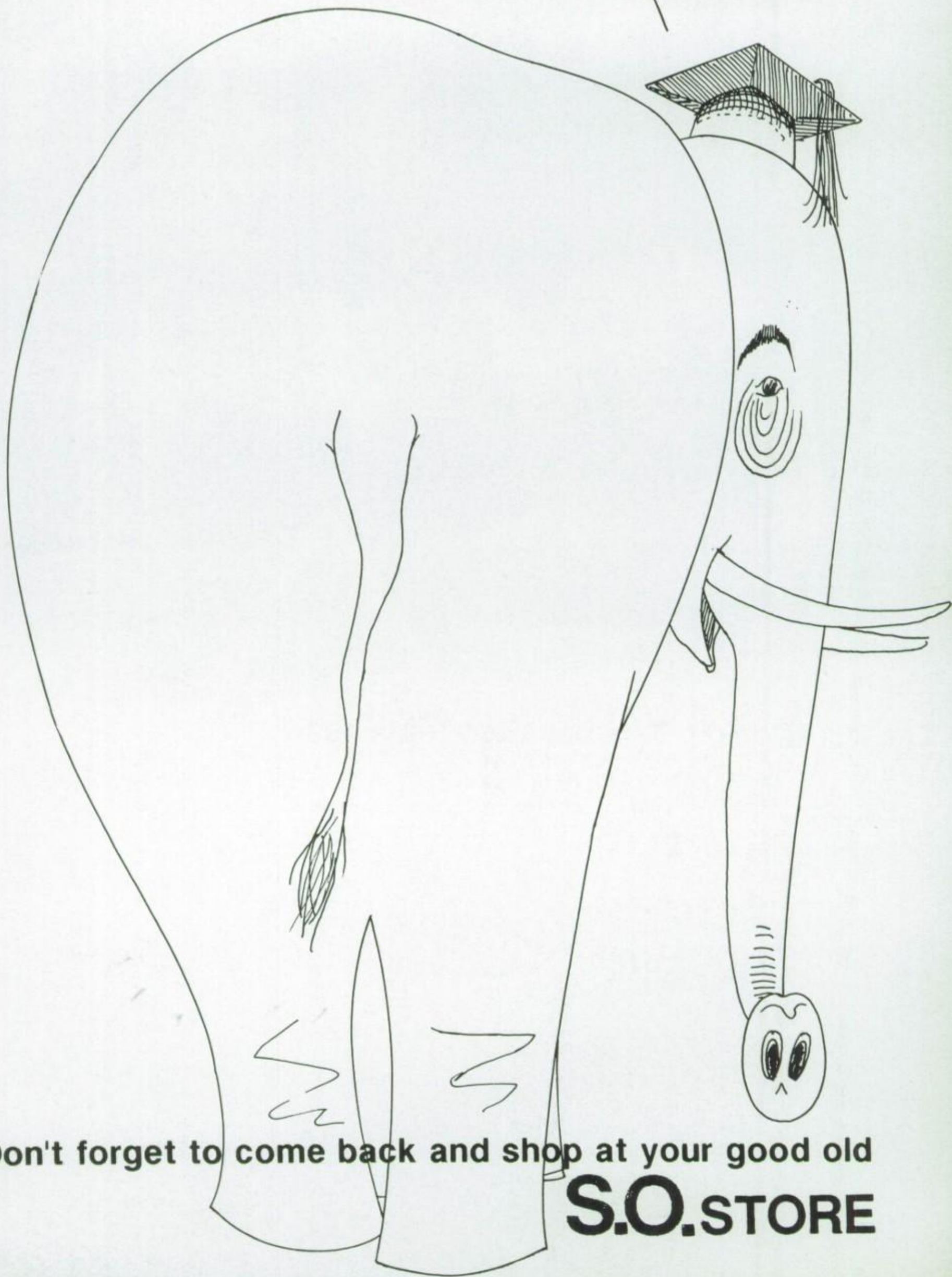
Coach: Mr. M. Friedman: Top row: Michael Chiaporuka, Jason Pusey, Juan Costa, Robert Powers, Jairo Cuevas, Enriquo Urgo, Alex Garces, Jose Aria; Bottom row: Paul Barrera, Raphael Santana, Ramon Cabrera, Frank Valverdei, Vincent Celano, Kevin Walters, Gerard Baez, Michael Kennedy; Not shown: Francisco Babosa



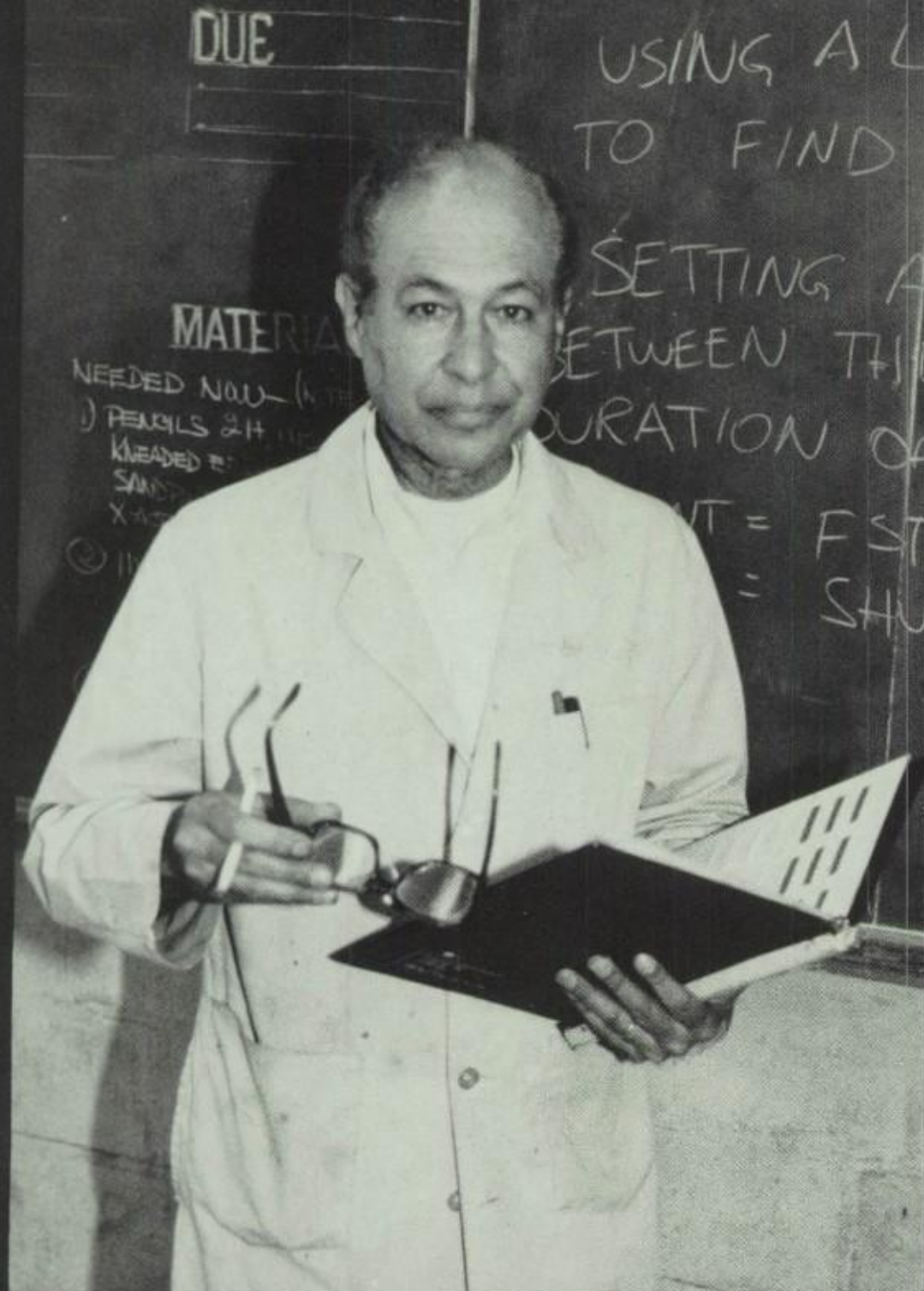
The Art&Design Girls Baseball Team, 1988

Neil Garcia

We'll remember you forever.



Don't forget to come back and shop at your good old
S.O.STORE



AIR•BRUSH RENDERING

Although airbrush techniques are most frequently used for supplementary shading and retouching of photographs, the rendering of entire illustrations, without resorting to conventional brushes, has long been a challenge, because we value something whole over the fragment.

The concept of having the class do a series of shoes using friskets was based on a ready connection: Historically, commercial shoe illustration has always been a natural for the polish and lustre obtainable with a controlled spray. And the Bicentennial suggested a history of footwear, requiring research and bringing a sense of gratitude for today's comfort, the ubiquitous sneaker.

Keith Cassis
Teacher of Airbrush



Suilan Wong

1700-50



Diana Lopez



James Pijuan



Carlos Barrera



Lisa Fonfrias



Jose Iturrino



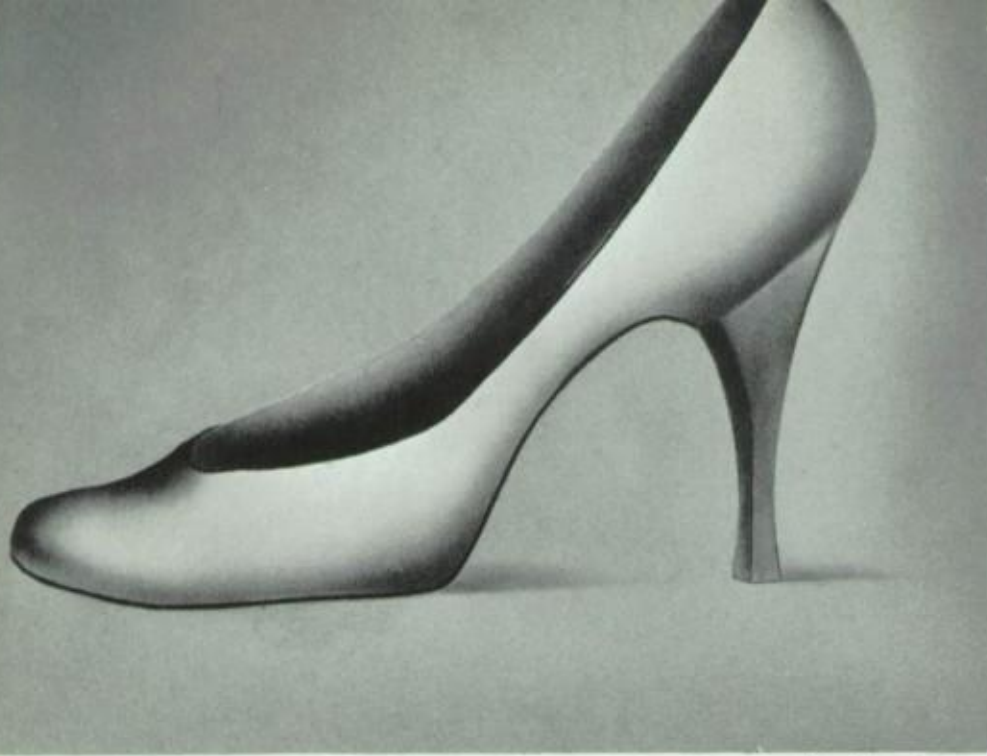
Anthony Marrero



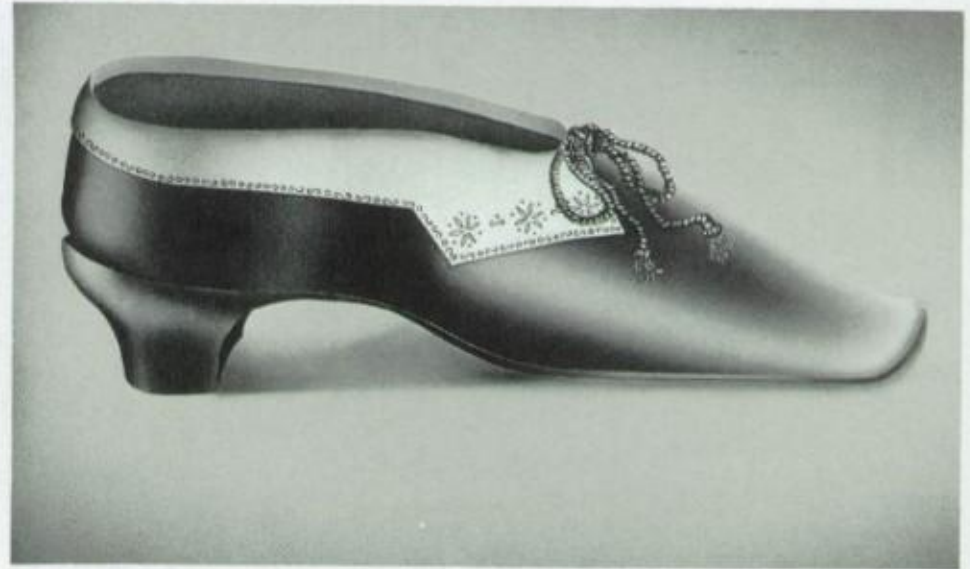
Carlos Jimenez

1820-90

1920



Jennifer Grogan



Kathrin Mirkin

1930



Mark Levit

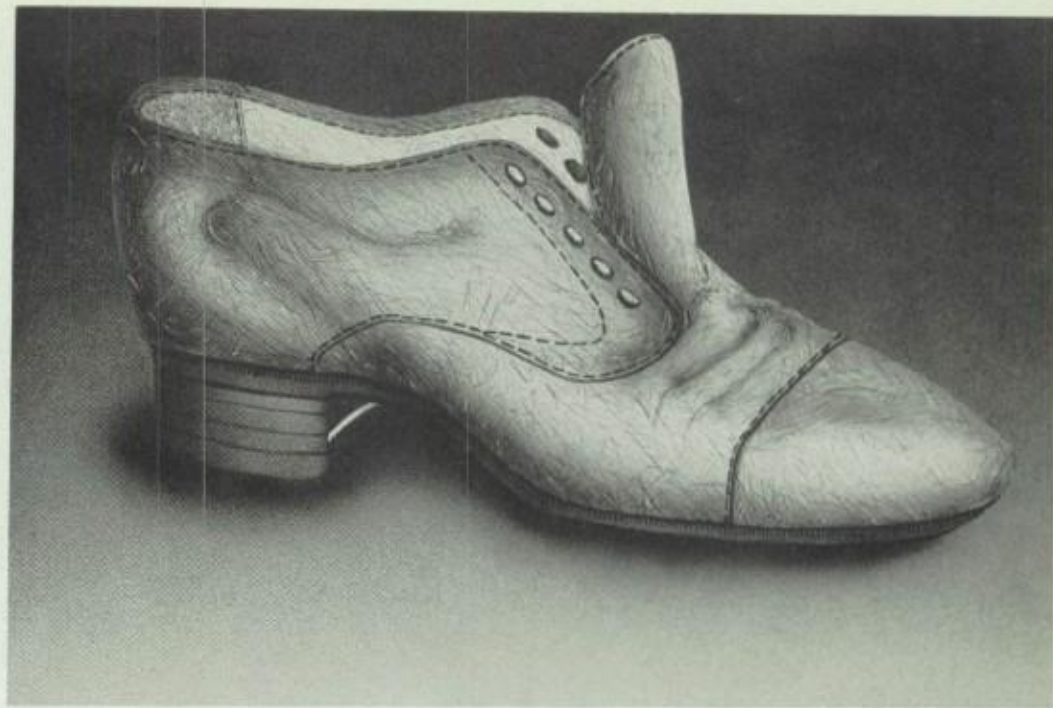


1940

Ibraheim Rose



Jacques Bredy



Javier Vilanova

1960-80



Chiwei Ho



Melinda Santiago



Warning: The Surgeon General Has Determined
That Cigarette Smoking Is Dangerous to Your Health.

Linda Tsang



Finding handy shapes to house ever more sophisticated telephone terminals fits right in with the promises contained in the Preamble of our Constitution.

Working in plexiglass, body-putty and spray paint, augmented with scrap hardware, the class produced a series of instruments featuring forward-looking capabilities from selective automatic answering to tele-video and weightlessness.

Kurt Heyl,
Teacher of Industrial Design





Gregory Hollomon



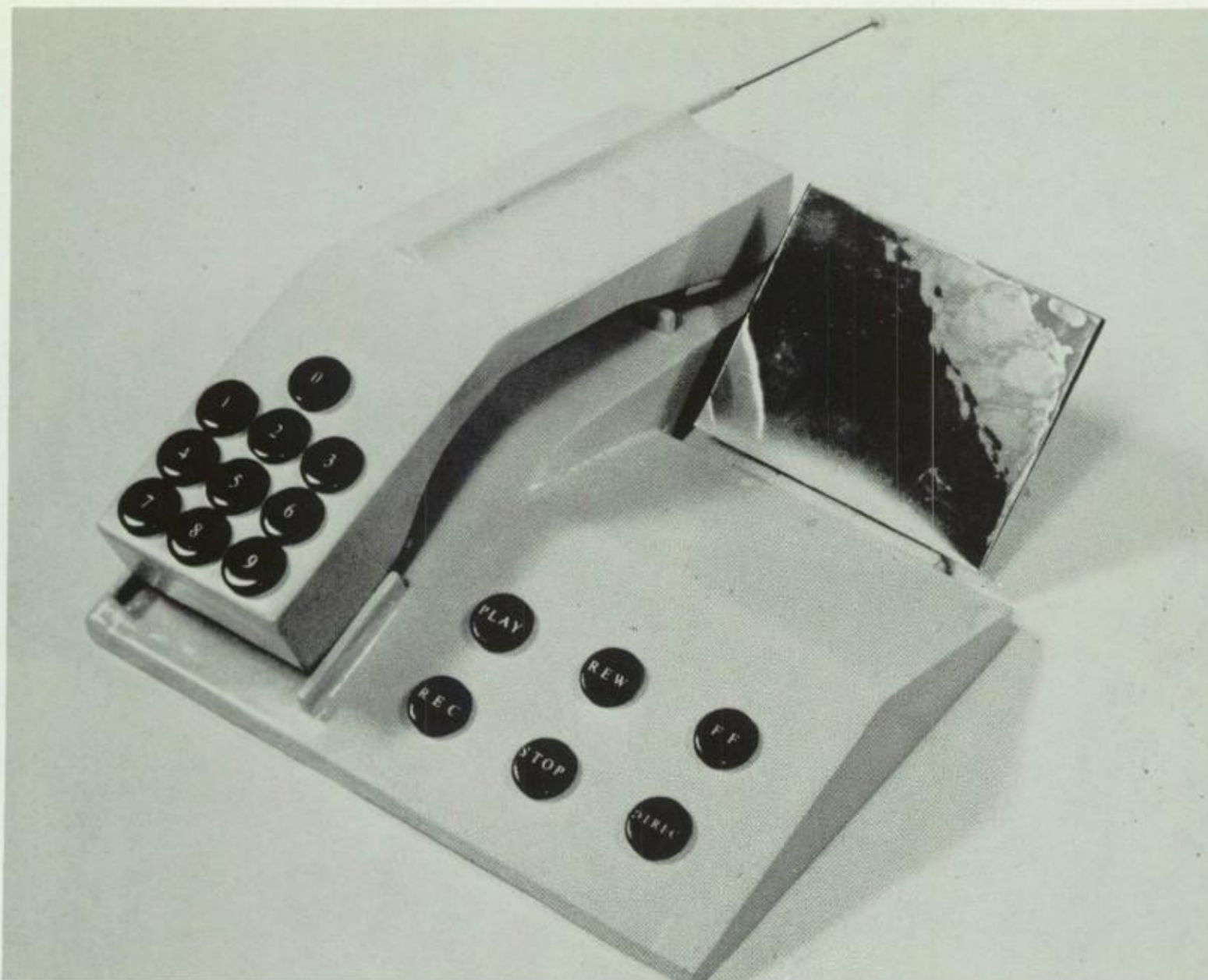
Korin Perry



Aaron Pollins



Erik Hernandez



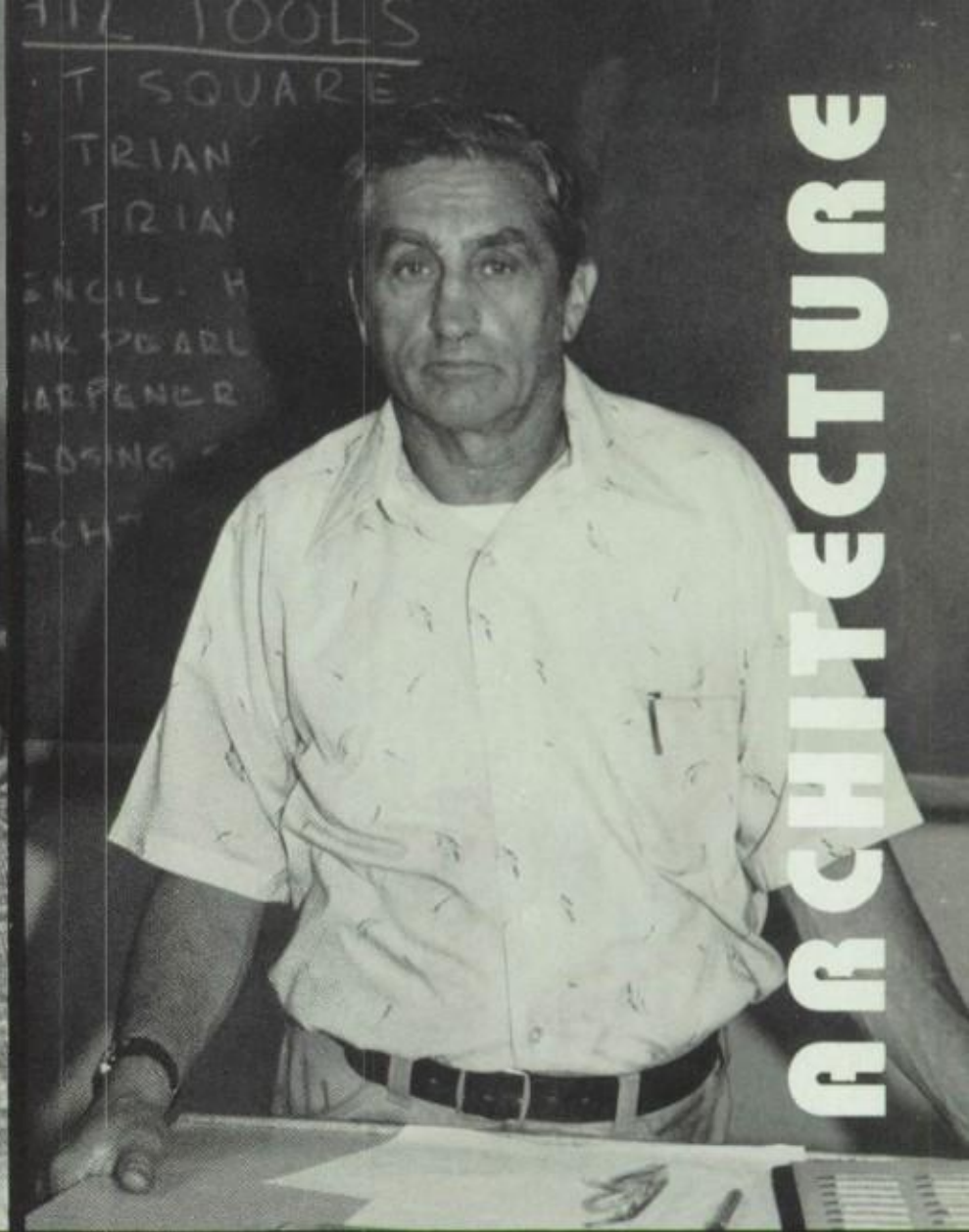
Nelson Portillo



Myra Holmes



Christian Cervegnano



AN ARCHITECTURE

Inspiration is the feeling of beginning at the threshold where Silence and Light meet. Silence, the unmeasurable, desire to be, desire to express, the source of new need, meets Light, the measurable, giver of all presence, by will, by law, the measure of things already made, at a threshold which is inspiration, the sanctuary of art, the Treasury of Shadow.

Form encompasses a harmony of systems, a sense of Order, and that which distinguishes one existence from another. Form is the realization of a nature, made up of inseparable elements. Form has no shape or dimension. It is completely inaudible, unseeable. It has no presence; its existence is in the mind. You turn to nature to make it actually present. Form precedes Design. Form is "what." Design is "how." Form is impersonal; Design belongs to the designer.

Design gives the elements their shape, taking them from their existence in the mind to their tangible presence. Design is a circumstantial act. In architecture, it characterizes a harmony of spaces good for a certain activity.

From the writings of the architect Louis I. Kahn (1901 - 1974)



Satya Gupta
Raanon Burd
Anne Buerger
Teachers of Architecture

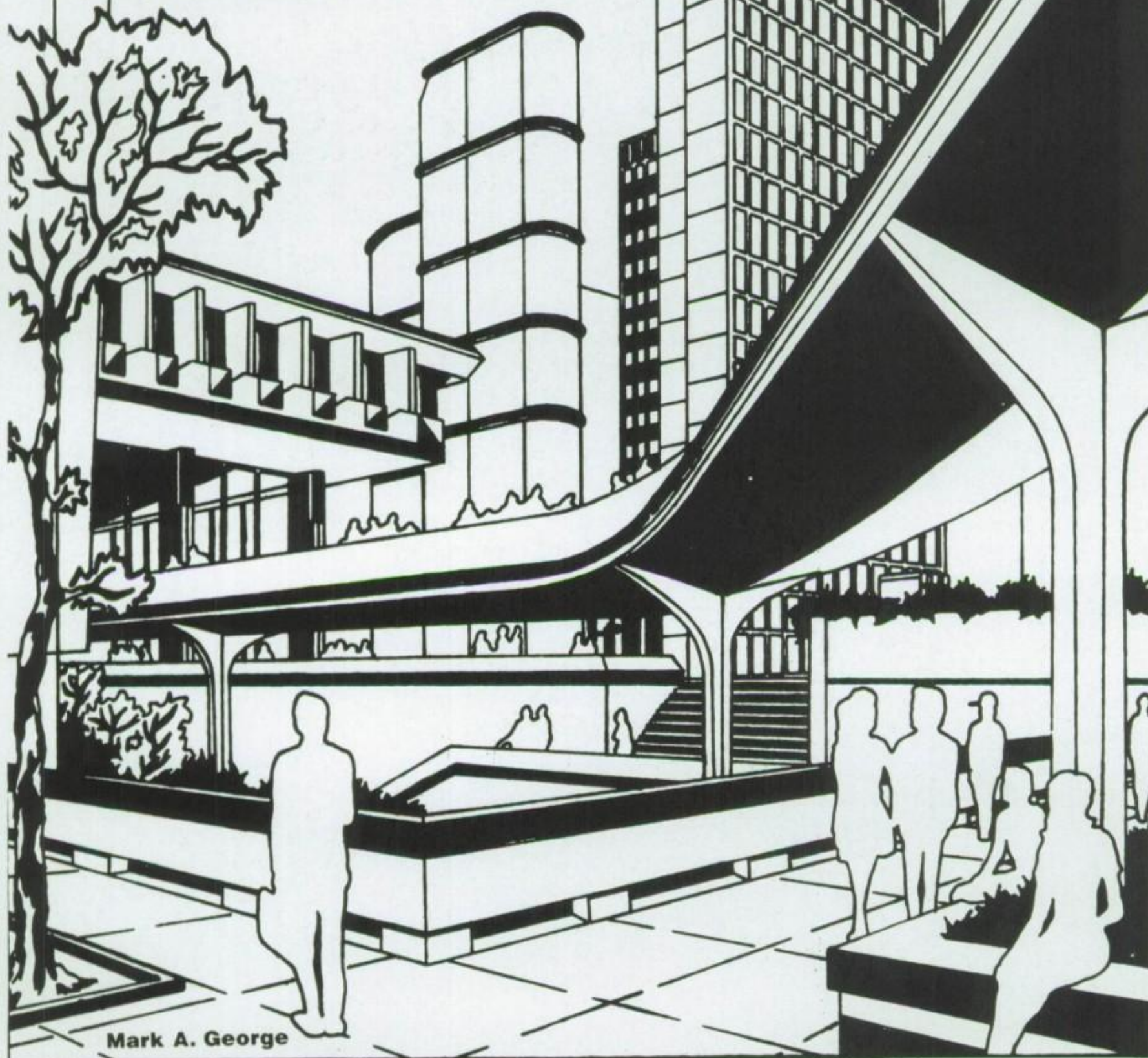
USA
ANNUAL

ARCHITECTURE ALUMNI SHOW

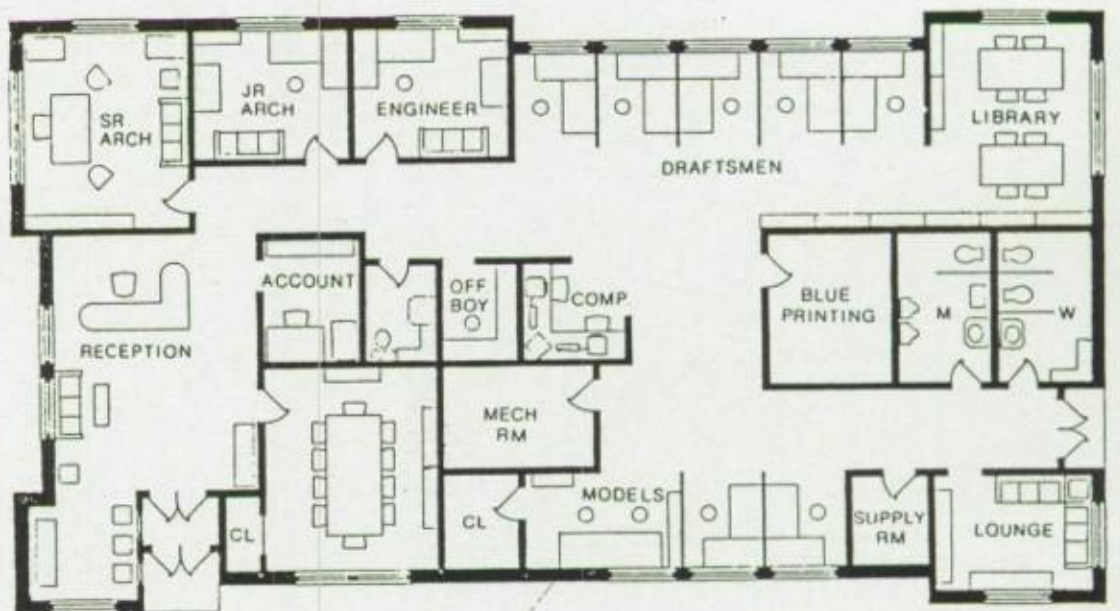
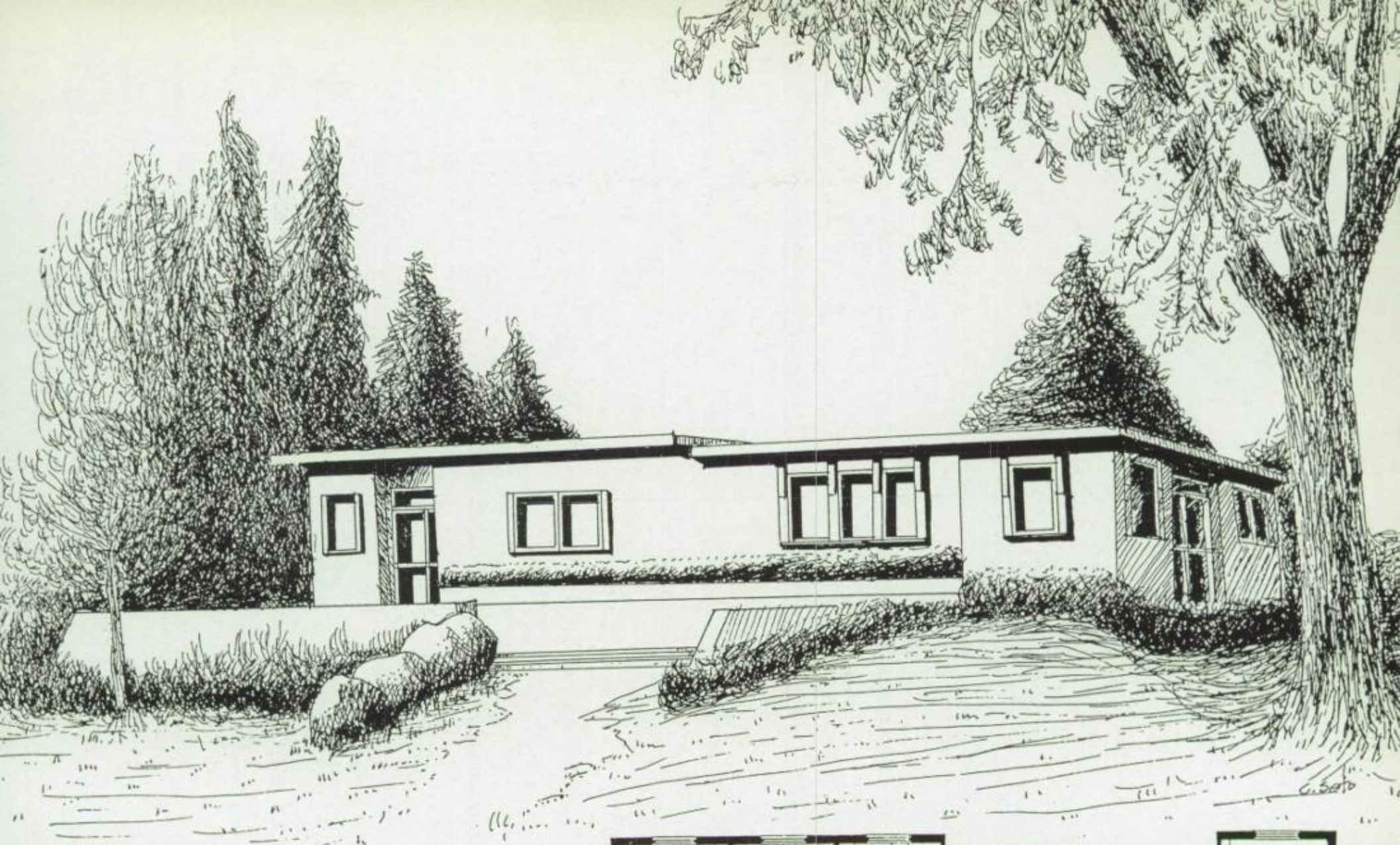
PUBLIC INVITED:

**JAN. 25-FEB. 11 1988
WK. DAYS 9 A.M.-3 P.M.**

**KENNY ART GALLERY AT
H. S. OF ART & DESIGN
1075 SECOND AVE. N.Y. 10022
(212) 754-4340**

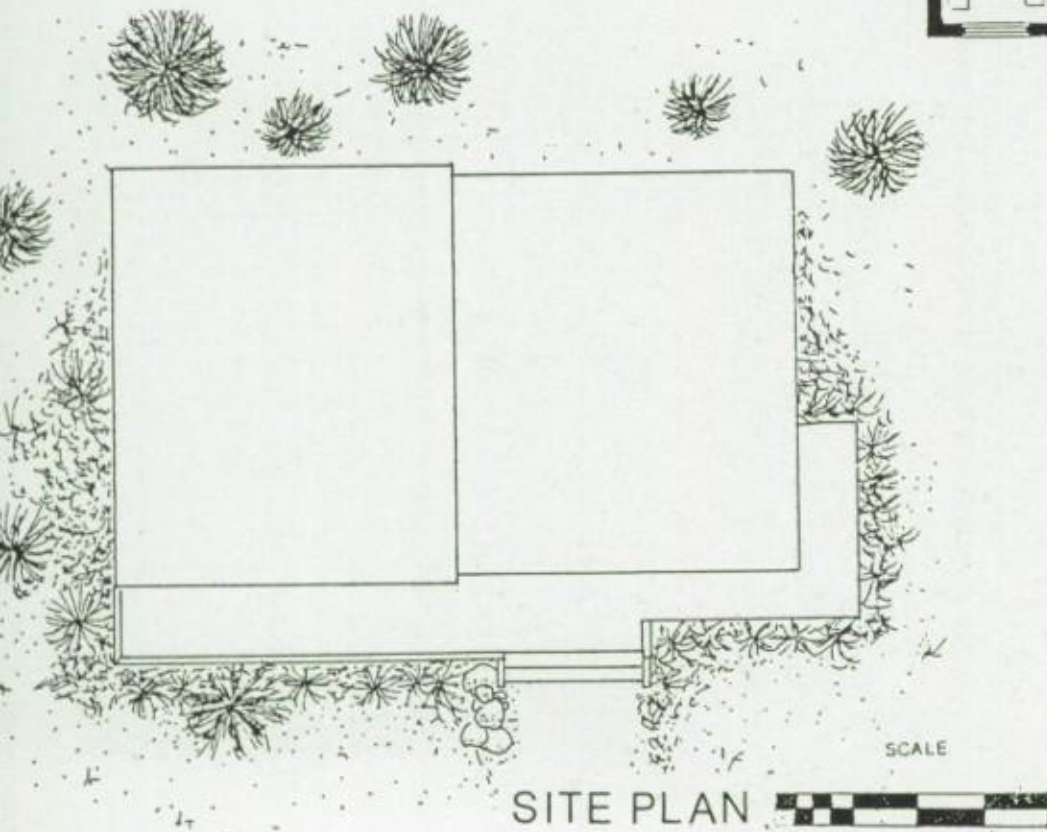


Mark A. George



FLOOR PLAN

SCALE 5 0 5 10 15



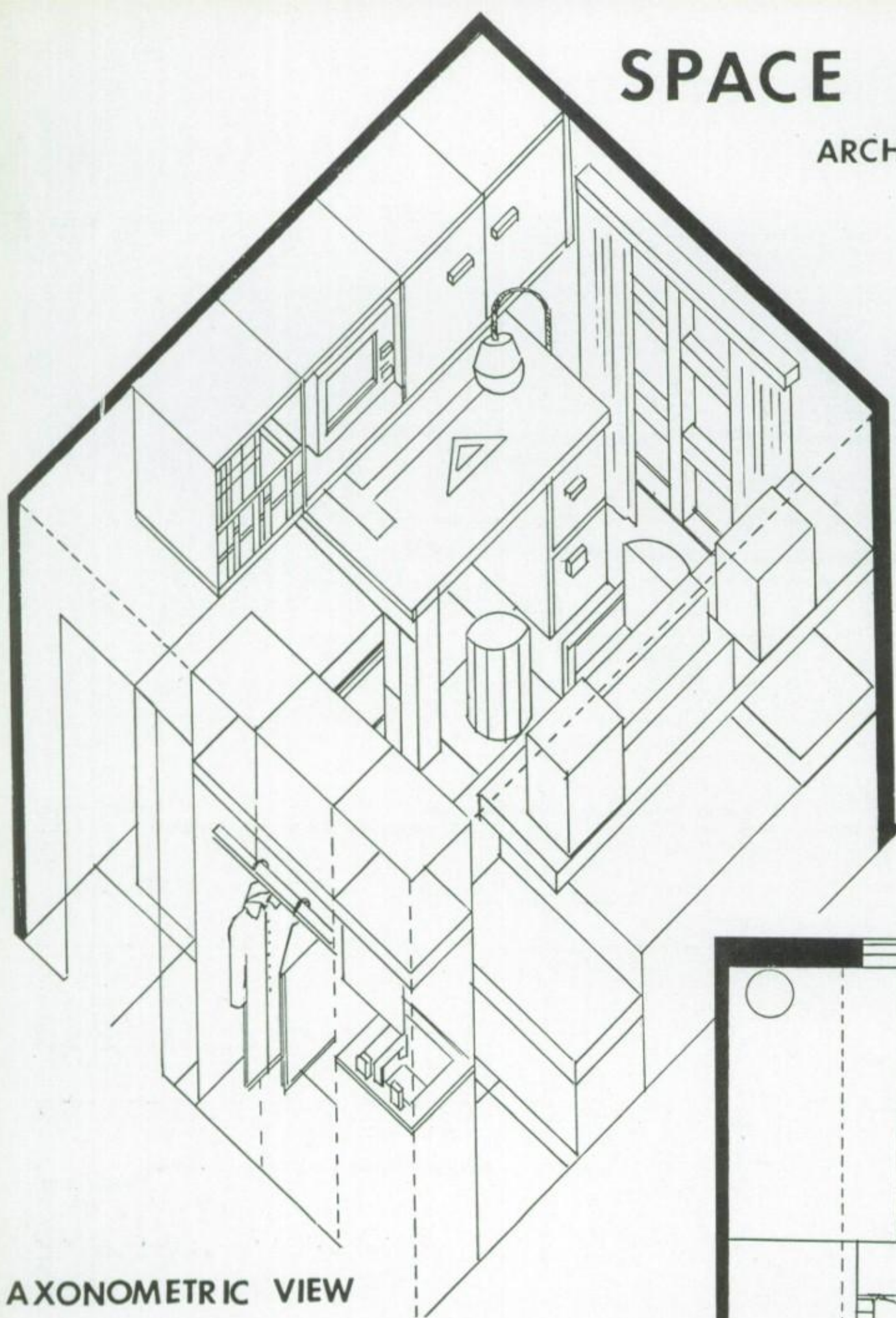
Campbell Seto

Suburban Office Design

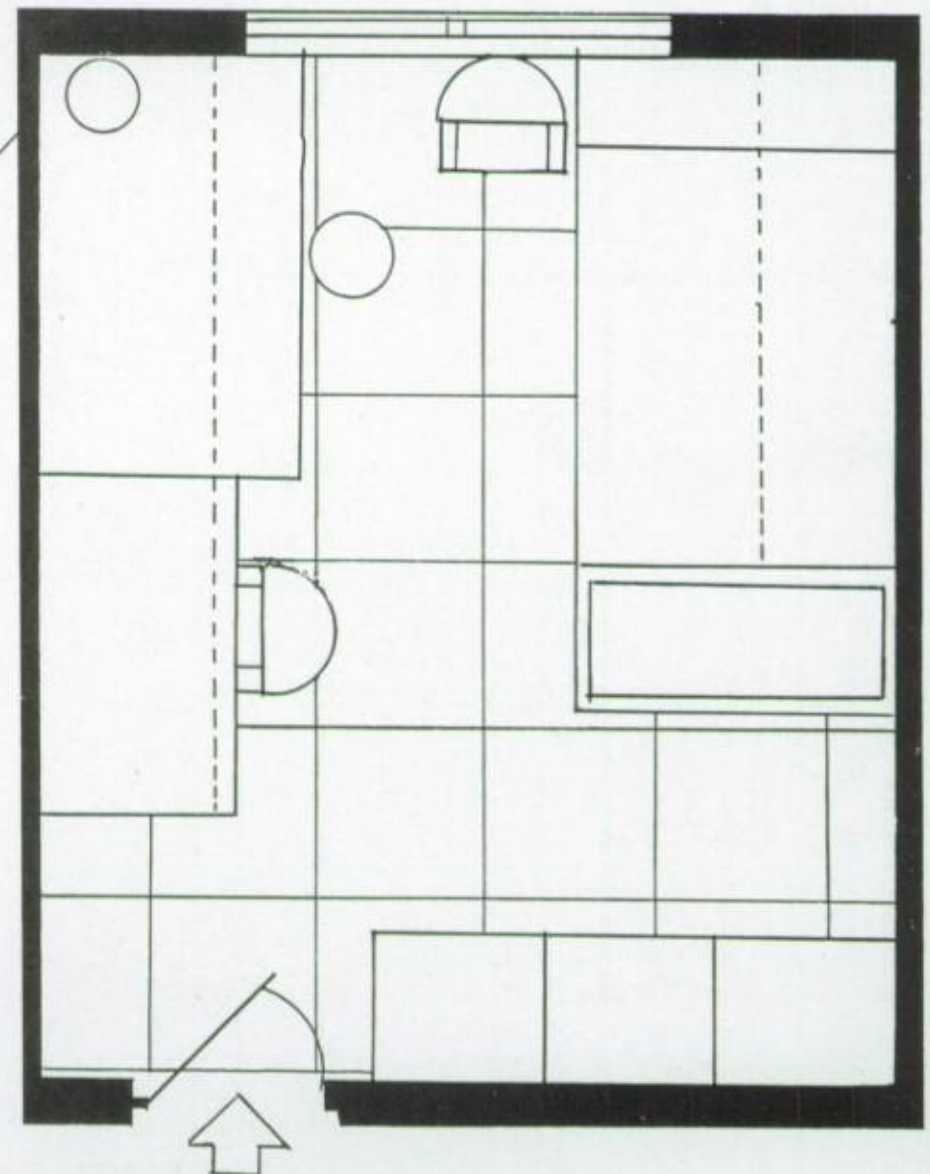
SPACE PLANNING

ARCHITECT'S DORM
1000 CU.FT

Esperanza Francisco

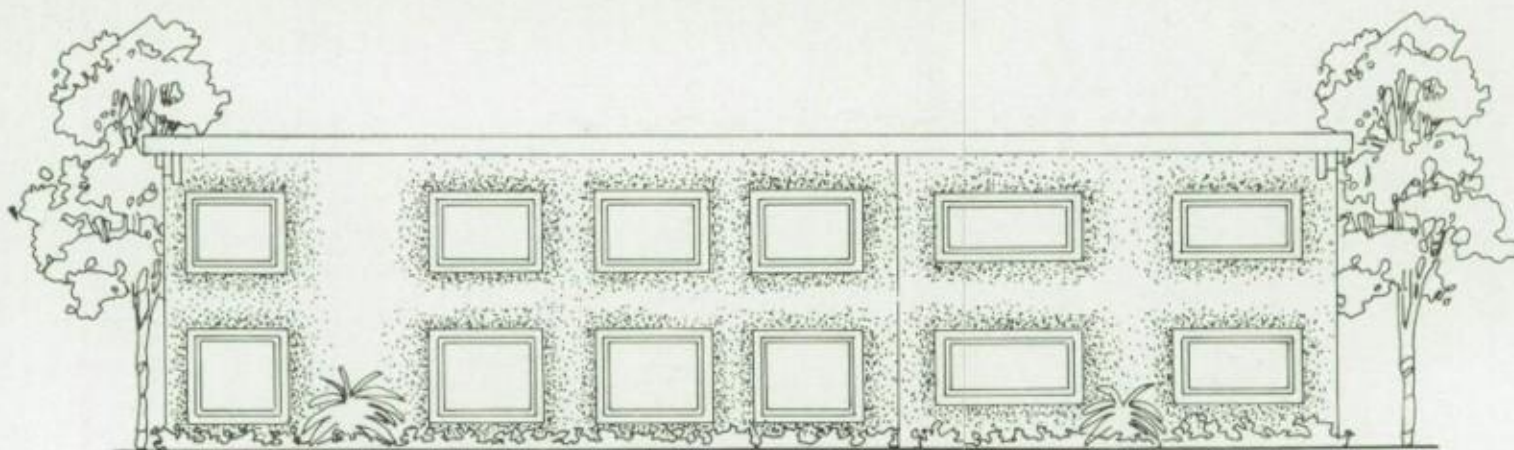


AXONOMETRIC VIEW

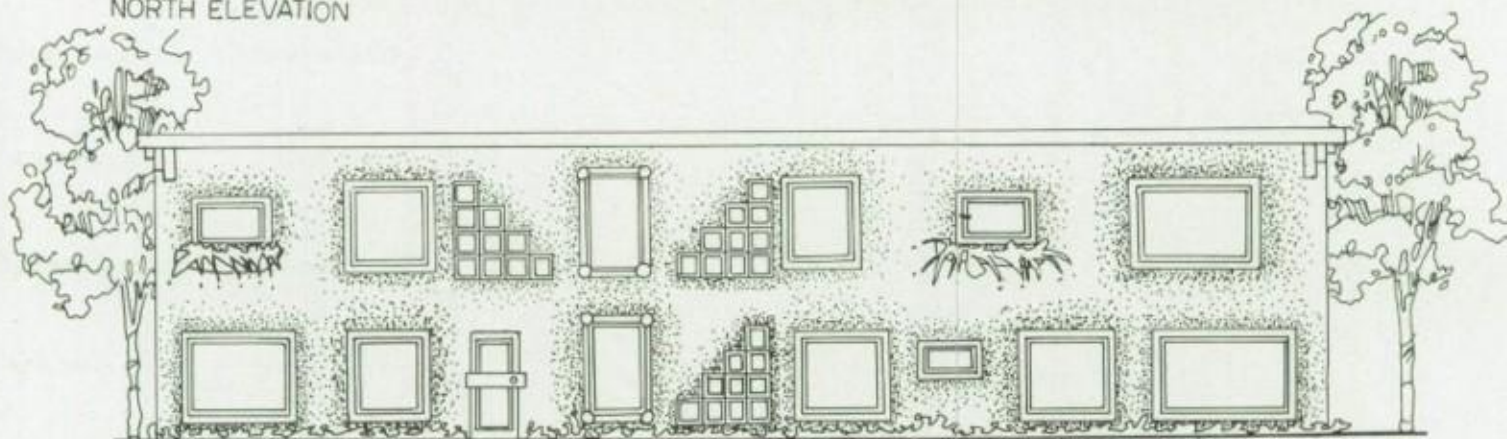


FLOOR PLAN $\frac{1}{2}$ SCALE

SUTJESKA BUILDING COMPLEX



NORTH ELEVATION

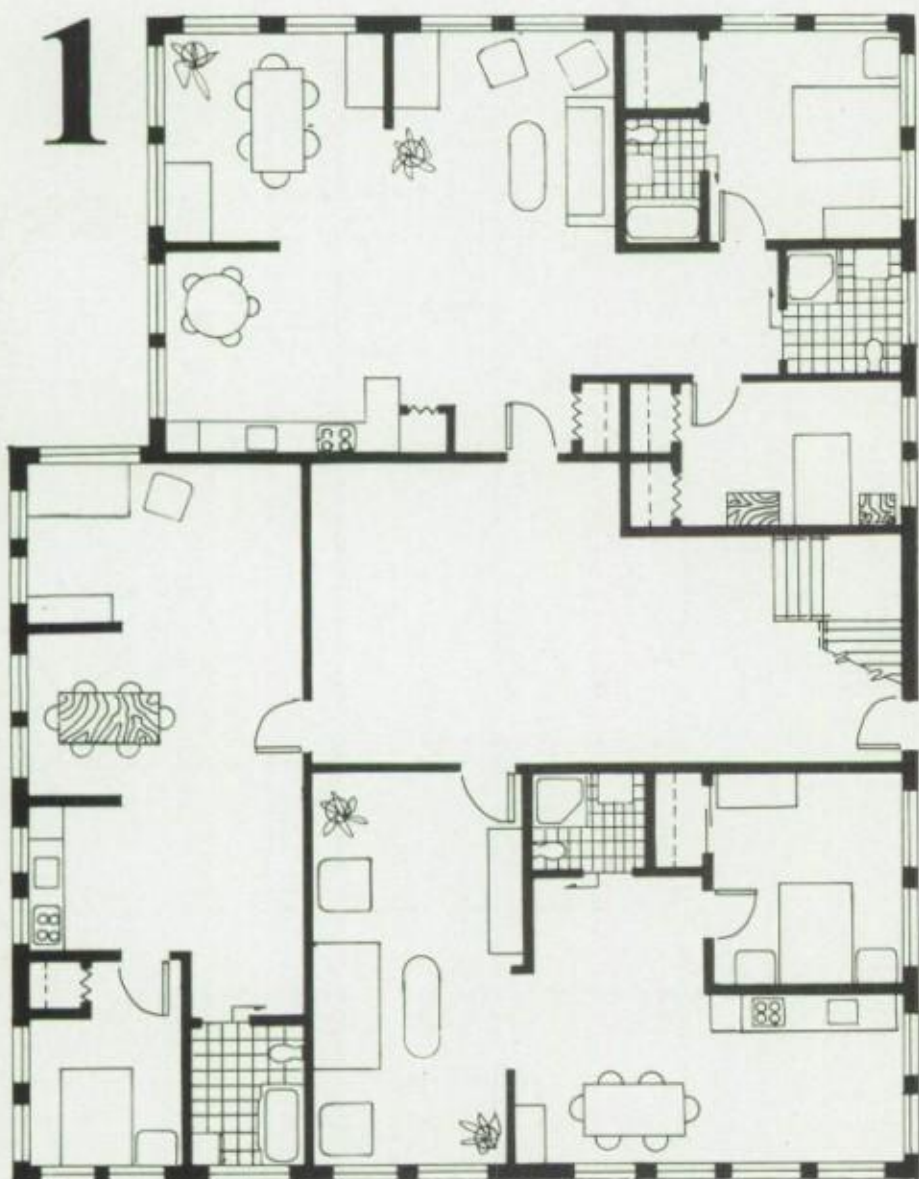


SOUTH ELEVATION



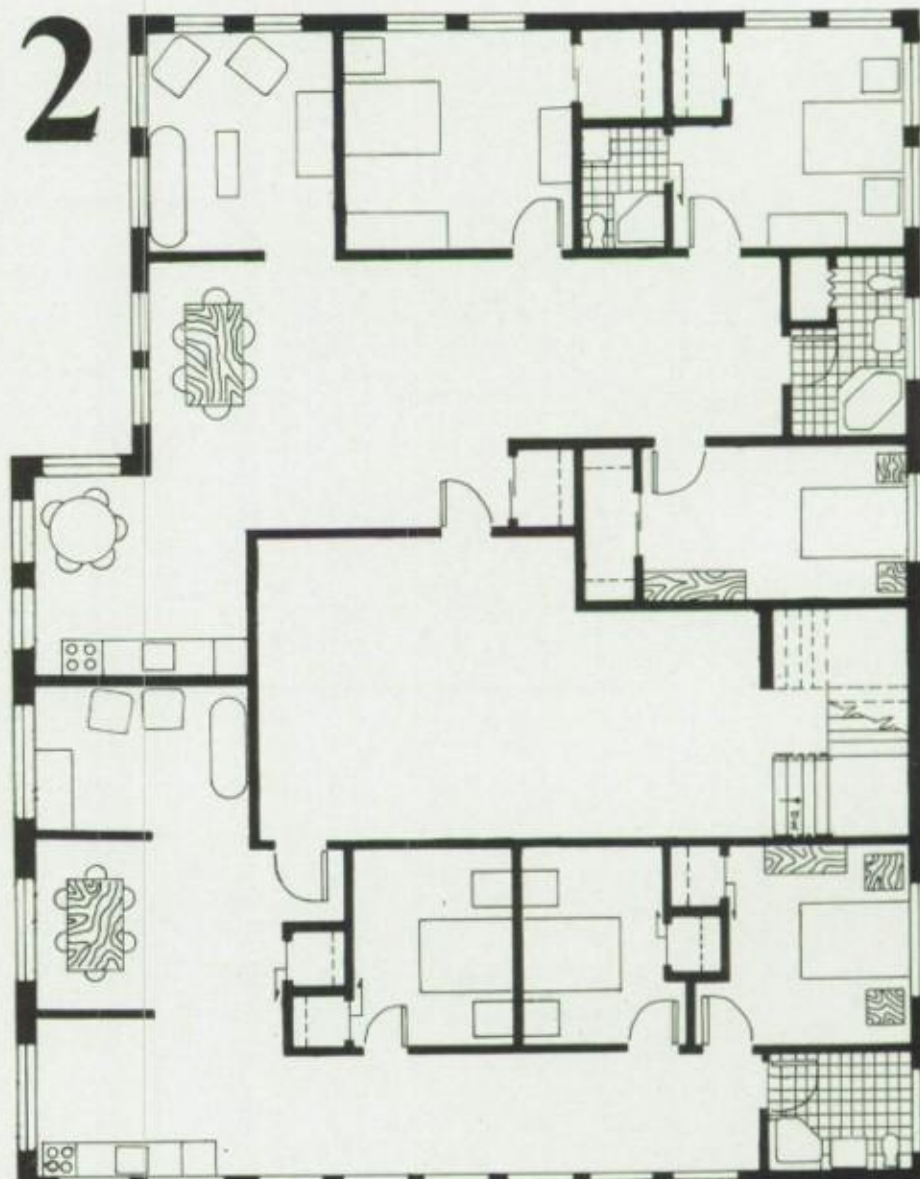
SCALE : $\frac{1}{8} = 1'-0"$

1

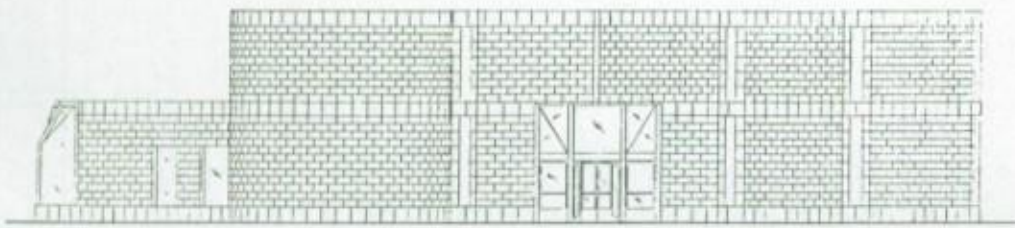


FIRST FLOOR PLAN

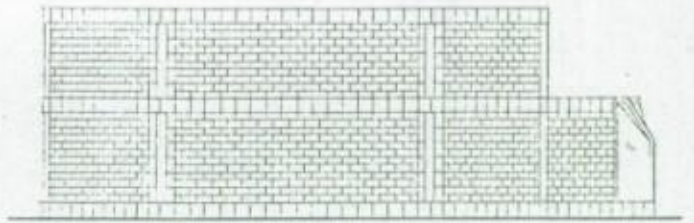
2



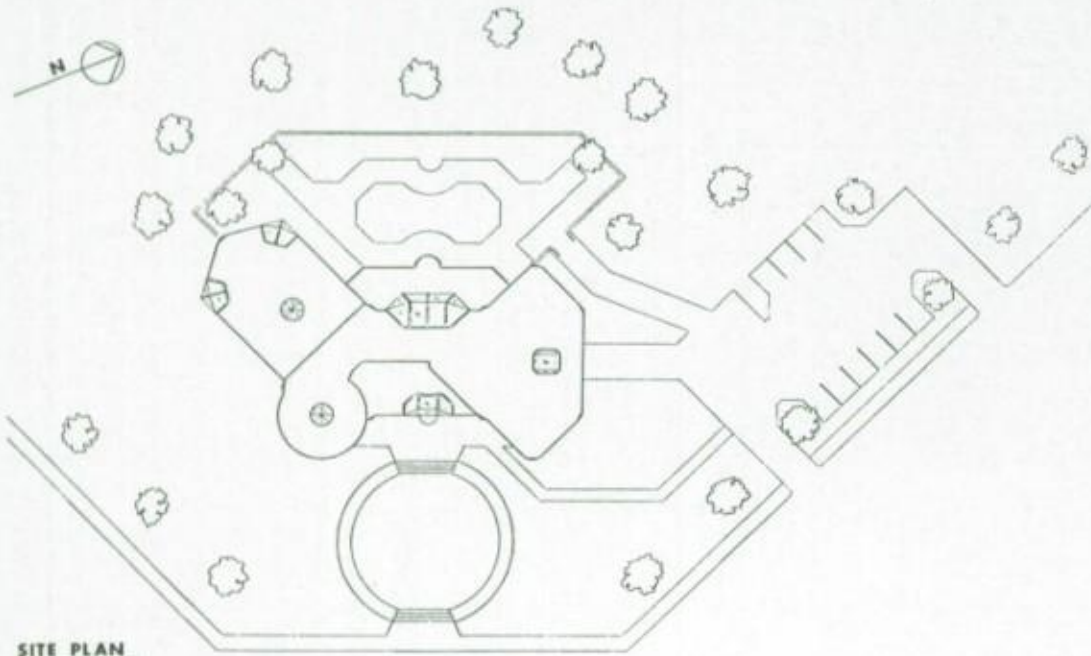
SECOND FLOOR PLAN



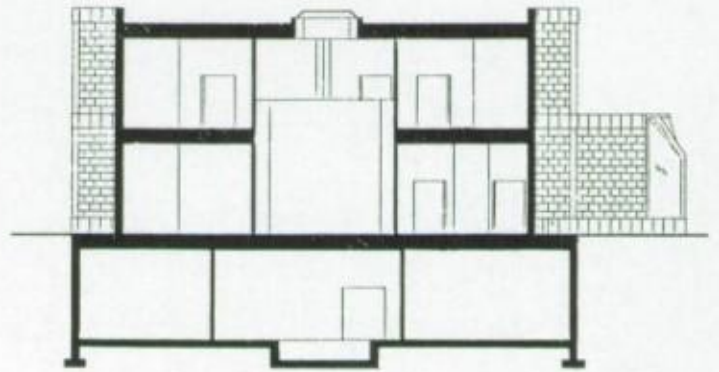
FRONT ELEVATION

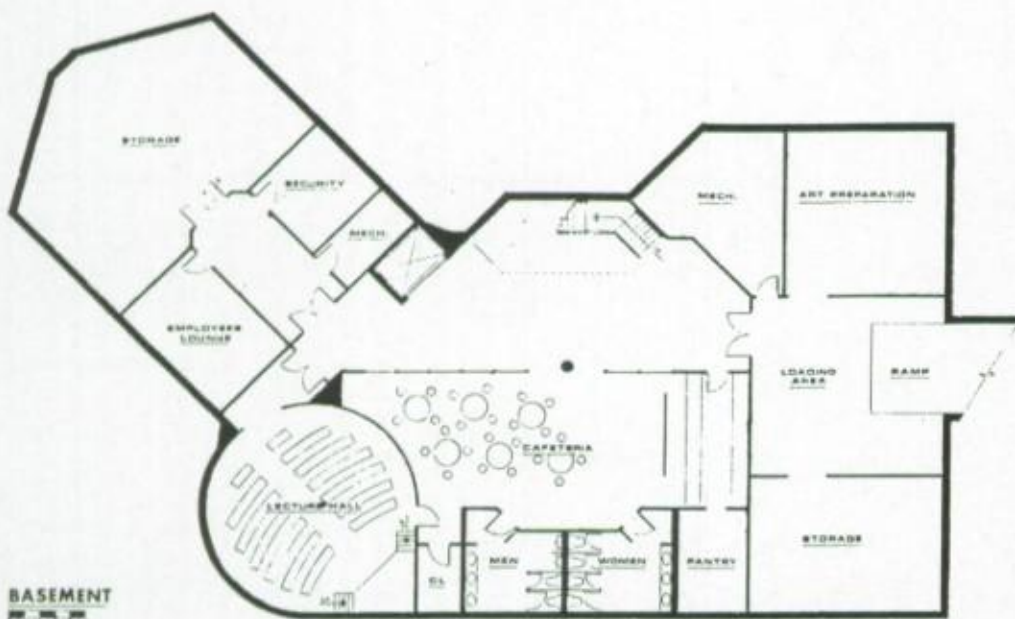
NORTH EAST ELEVATION

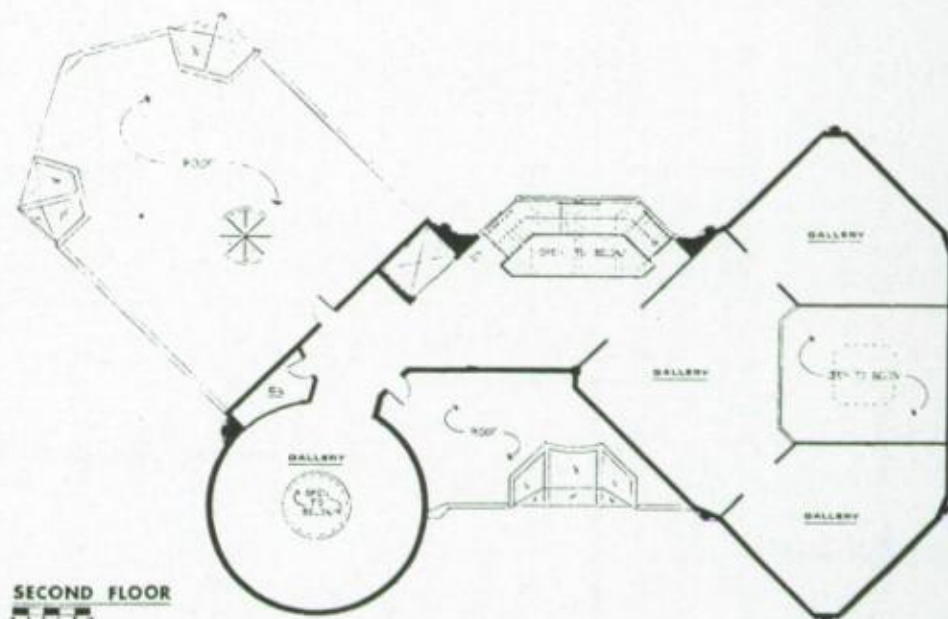
SITE PLAN

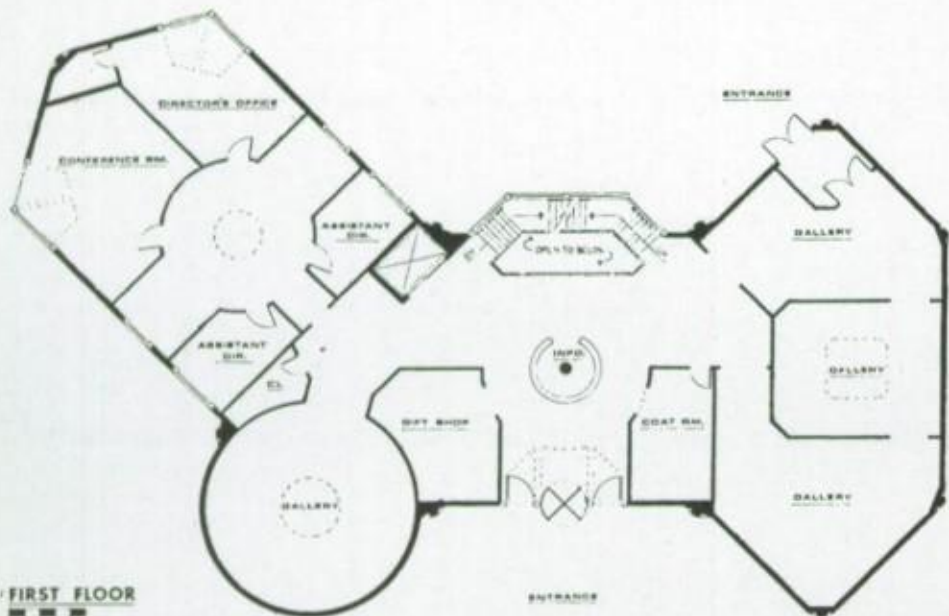
CROSS SECTION

BASEMENT

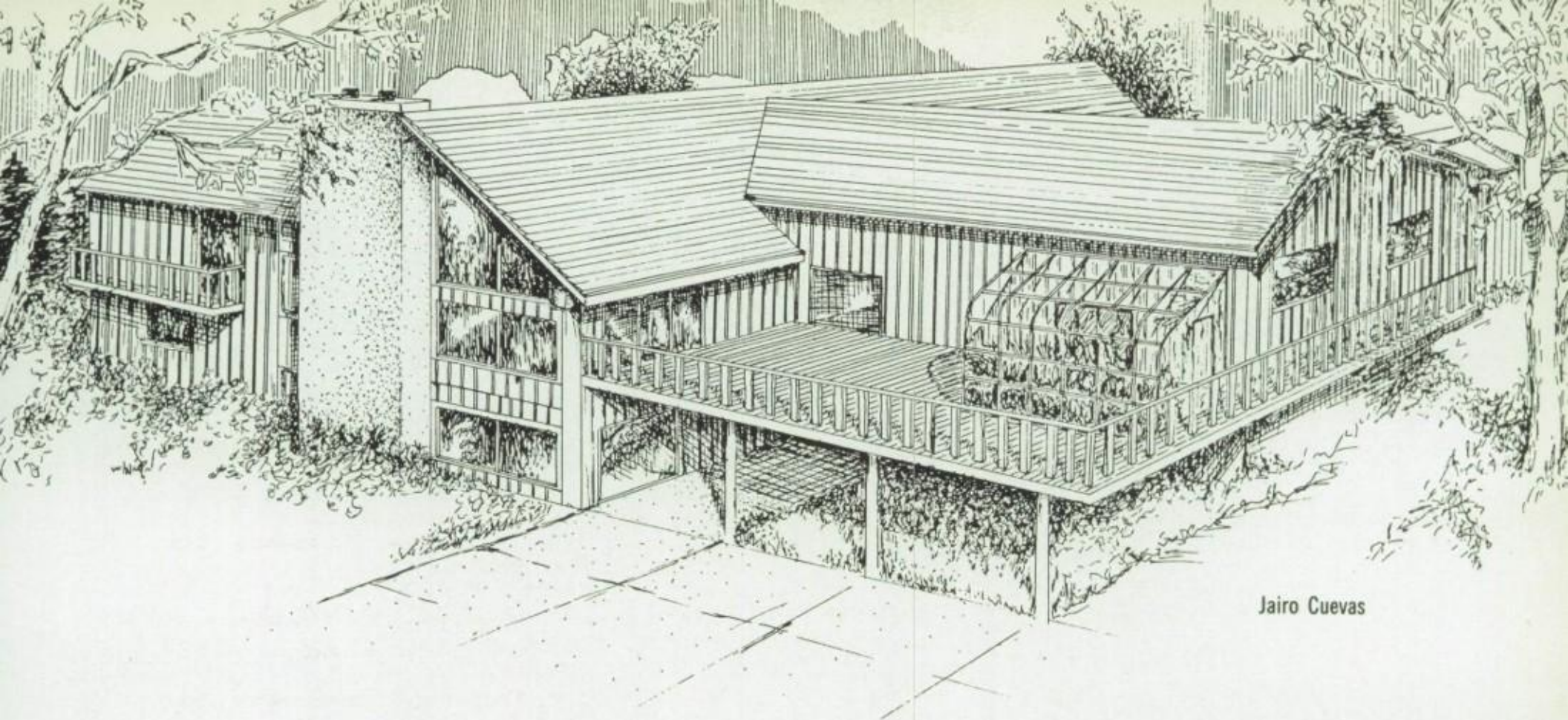
SECOND FLOOR

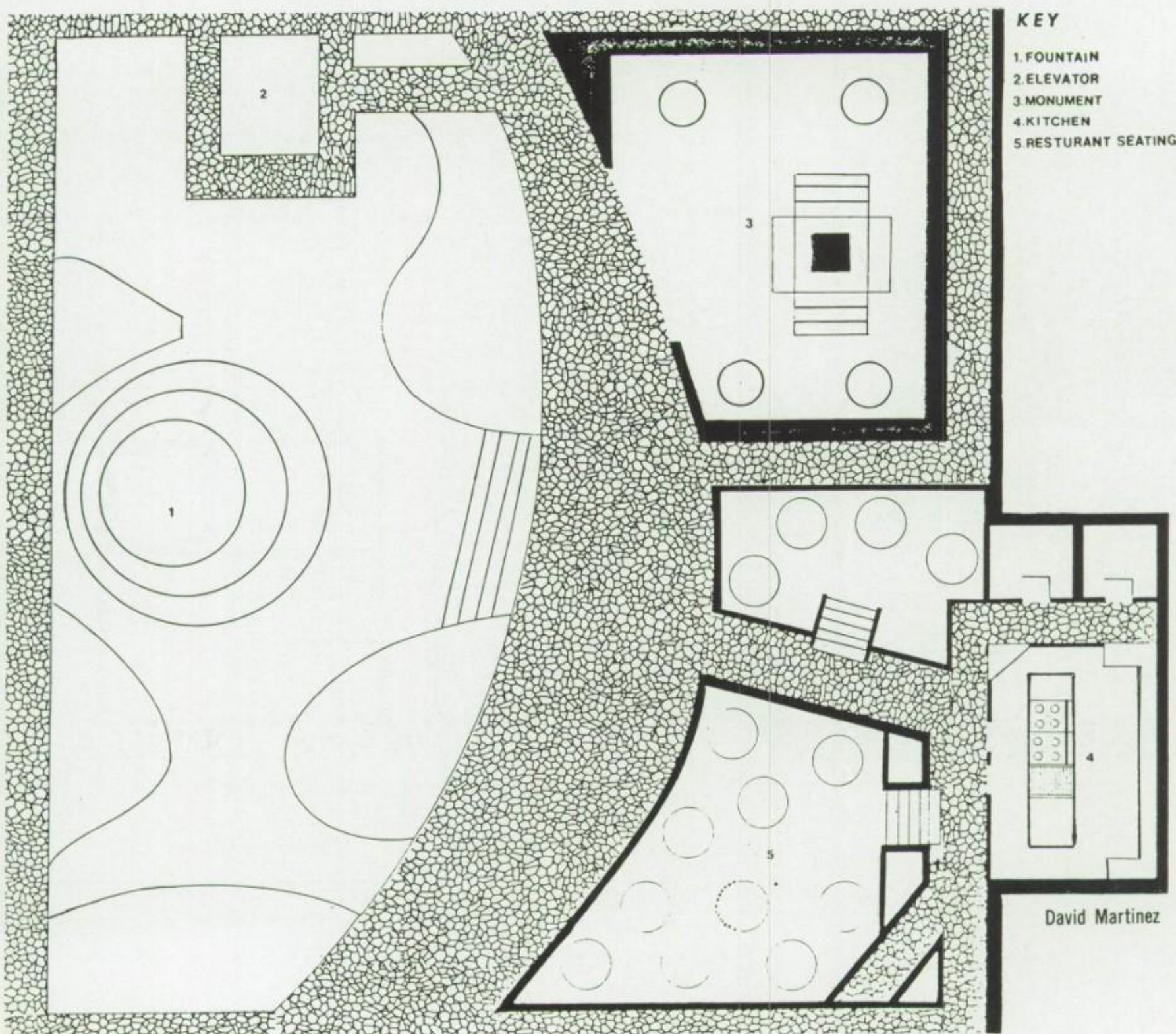
FIRST FLOOR


MUSEUM DESIGN

BY HENRY CASTELLAT



Jairo Cuevas



KEY

- 1. FOUNTAIN
- 2. ELEVATOR
- 3. MONUMENT
- 4. KITCHEN
- 5. RESTURANT SEATING

David Martinez

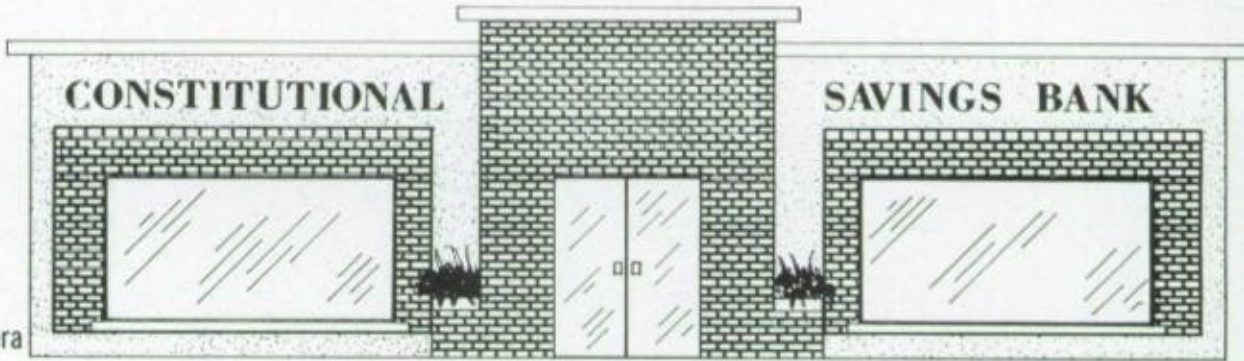


Susan Lee



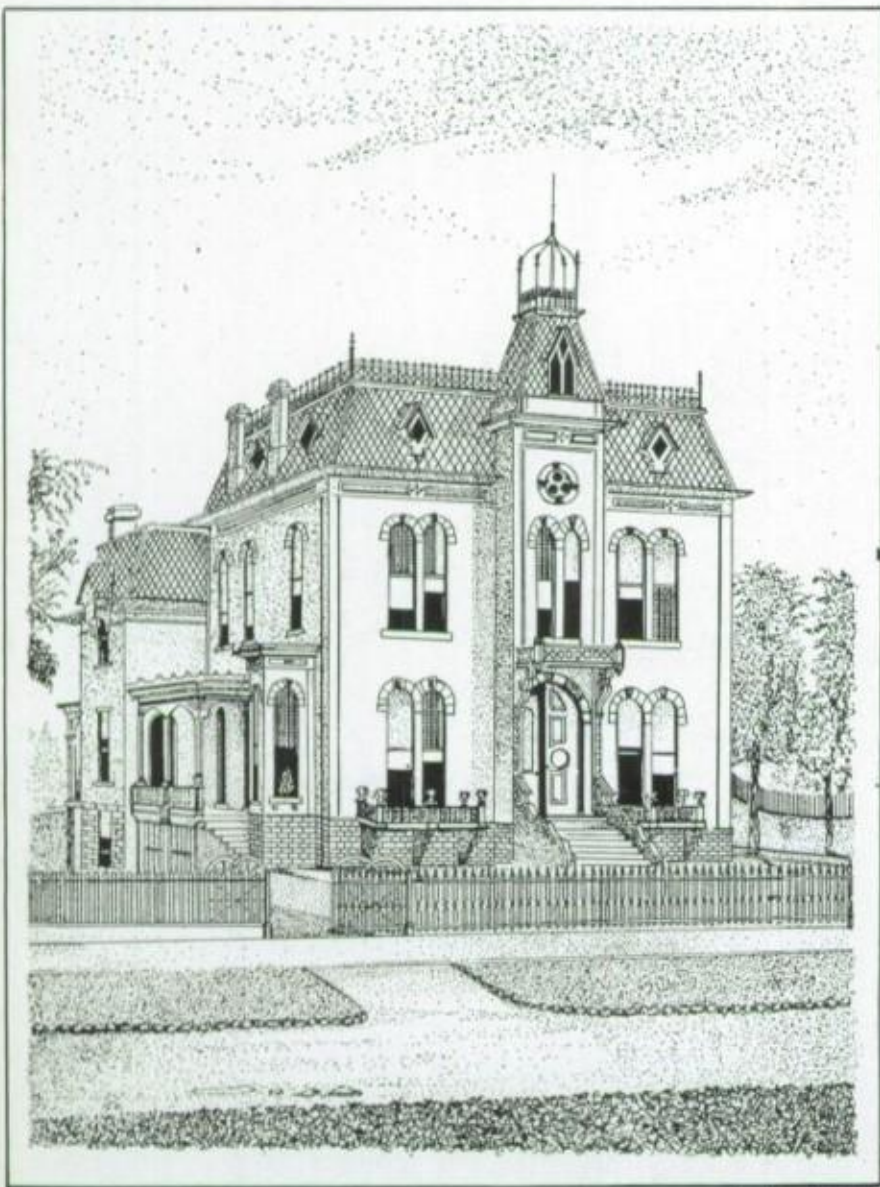
Katherine Thomas

Annette Rivera

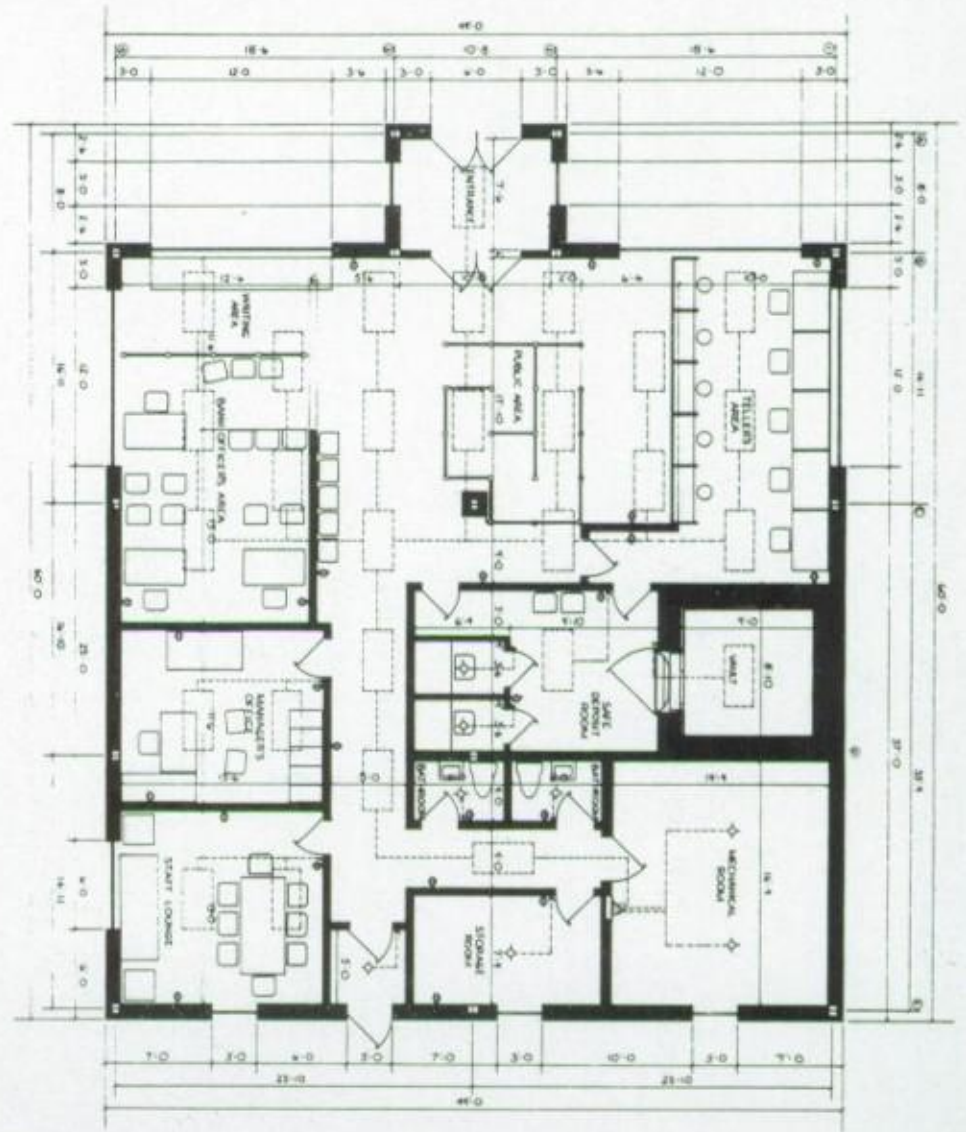


ELEVATION OF SUBURBAN BANK

Scale 1/4"=1'-0"



Gasim Potter



FLOOR PLAN OF BANK

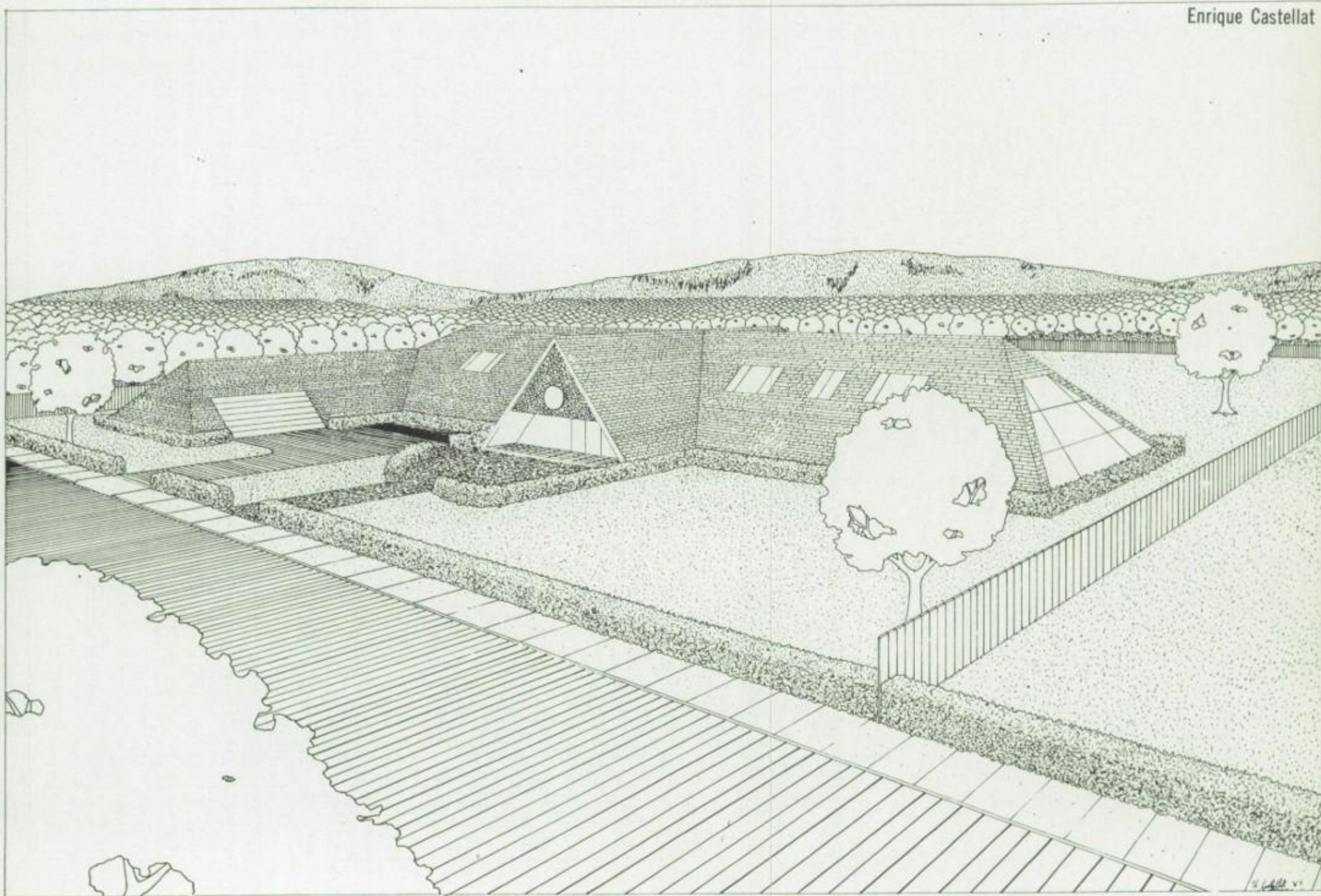
Scale 1/4"=1'-0"

OFF. CLASS. 12-1	TITLE BANK FLOOR PLAN	NAME RIVERA, A.	NO.
SUB. CLASS. AG 3 & 8		DATE NOV. 1, 1987	A1



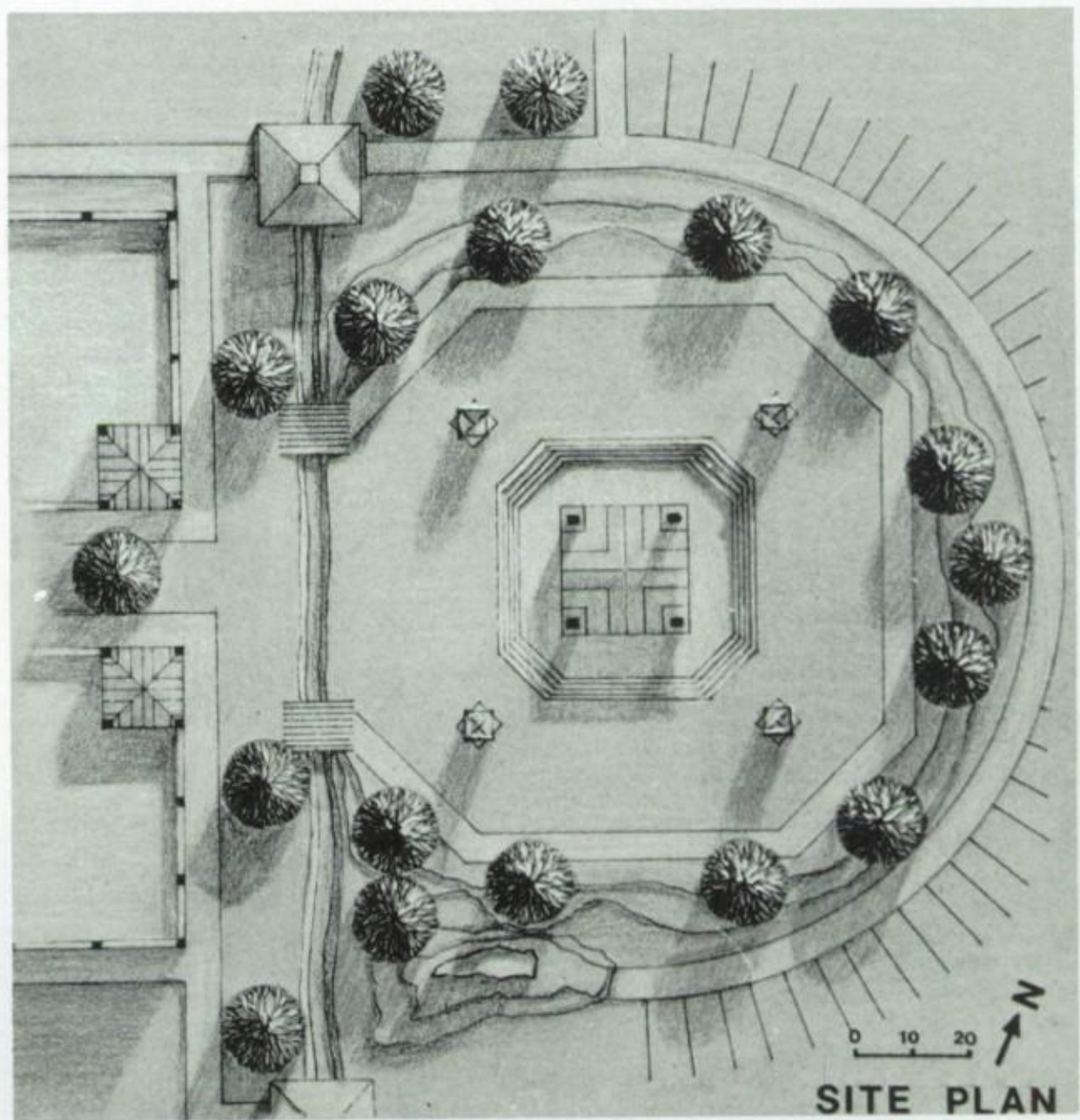
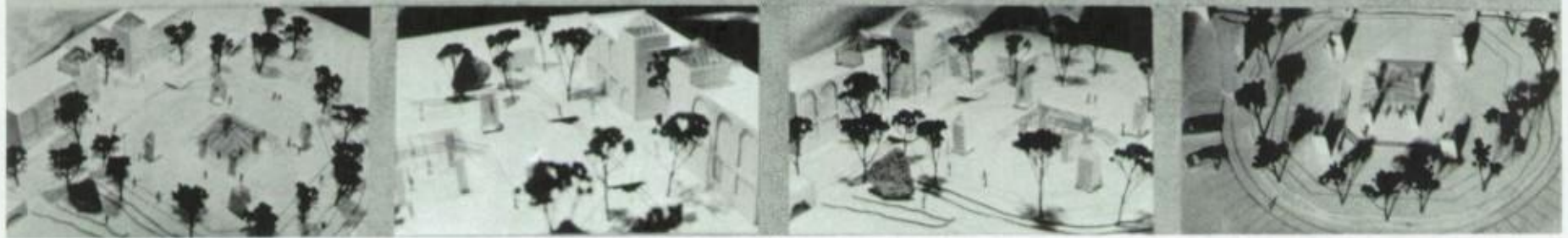
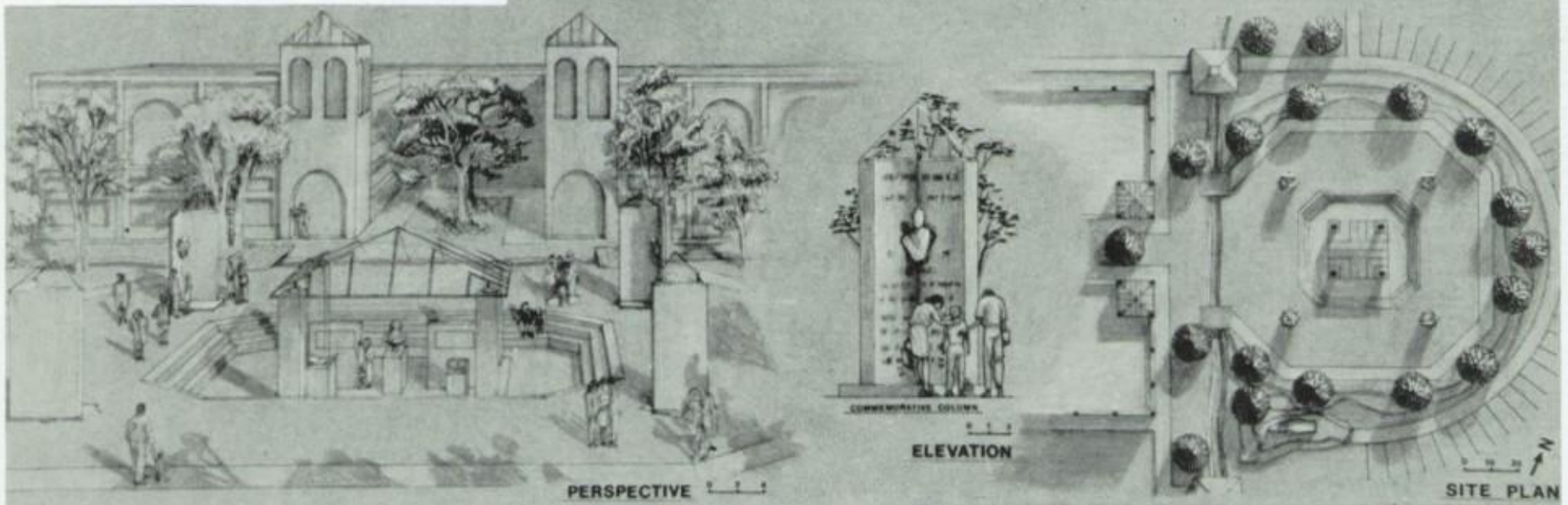
Elvis Mercado

Enrique Castellat



Anniversary Pavilion

DESIGNED BY JAIRO CUEVAS



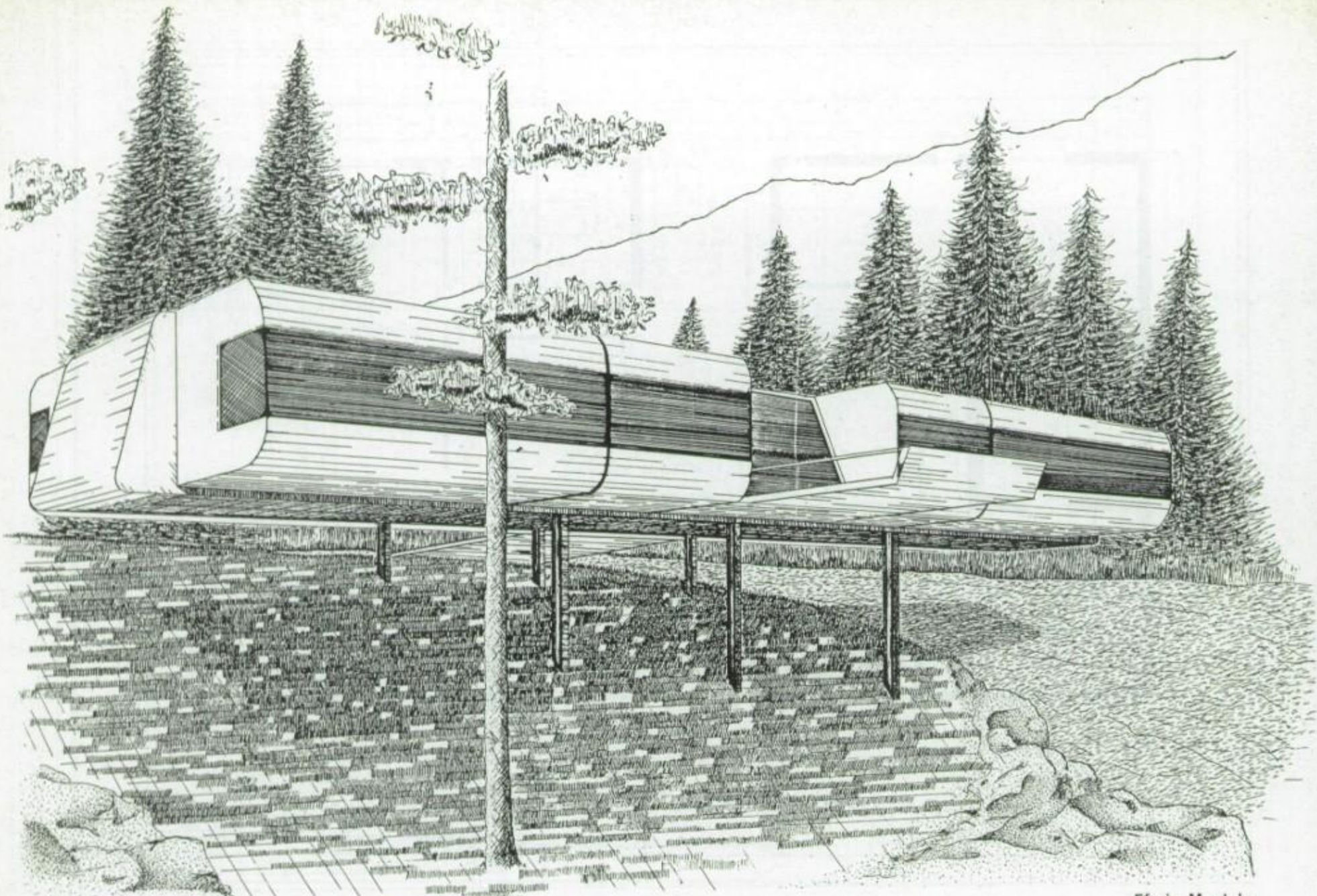
Three A&D Architecture Seniors win top honors in Pratt National Talent Search Competition



Elvis Mercado, Second Prize, Jairo Cuevas, First Prize and Gary Waisman, Third Prize



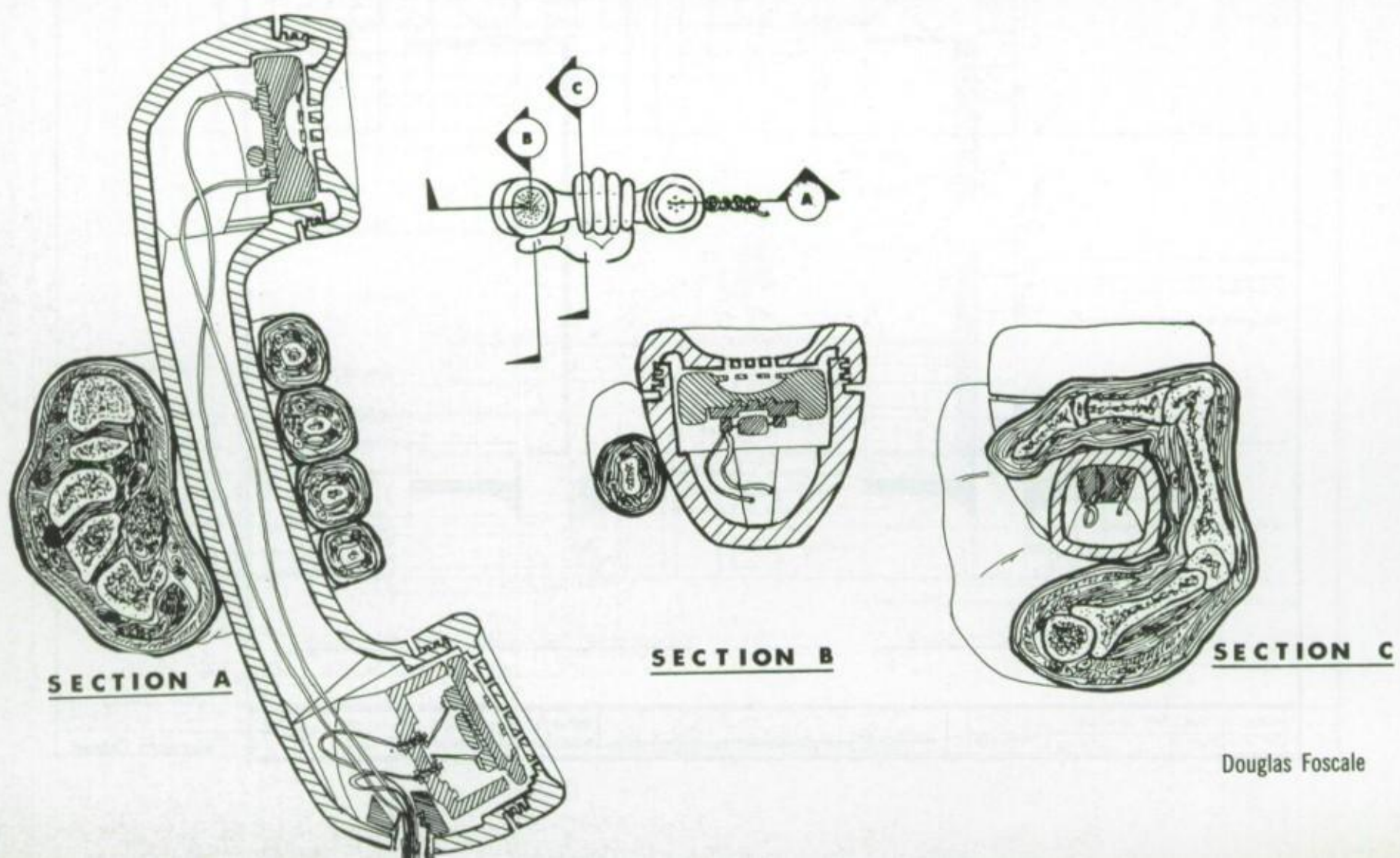
Jairo Cuevas, Class of '88 with Mr. Jerry Pratt, Pratt Institute



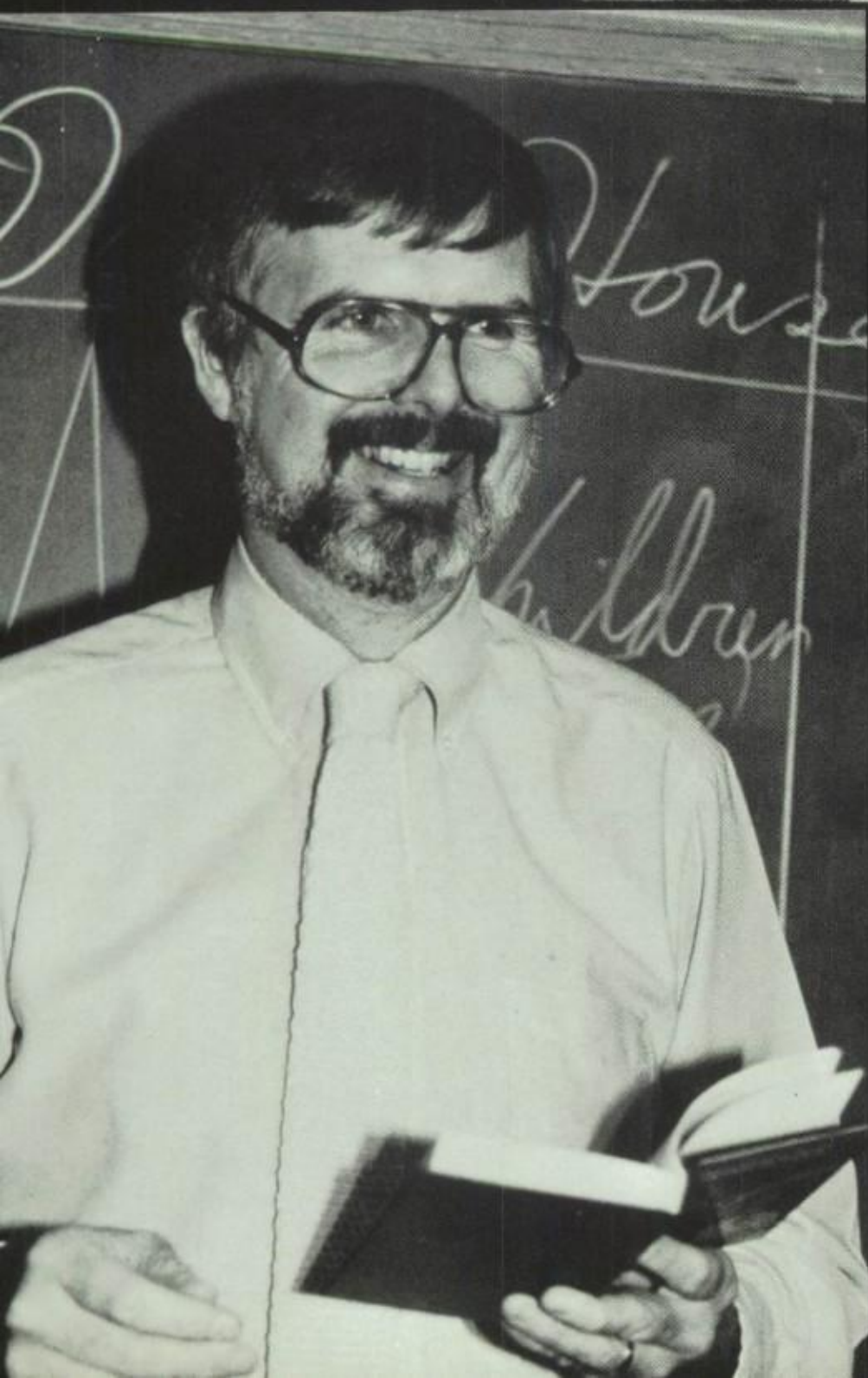
Efrain Montalvo

PORTABLE HOUSE

Response to a test problem: Nature and Machine three interacting cross-sections



Douglas Foscale



We, the People . . . for the purposes of Portfolio, '88 has been narrowed from constitutional edict to the vox populi* of Art and Design's young adults. Creativity, which is the basic dynamic at A & D, emphasizes the uniqueness, the I'ness of the individual. Paradoxically, it also requires a reaching beyond the self to the we'ness of a community of others to whom we turn for recognition, sharing, caring, responsiveness. In so doing, however, the "I" within this process may become vulnerable and exposed. But, as Dierdra Brown states in her piece *"Miracle on 33rd Street"*, "... we are, all of us, enveloped in a world where we really need to be together." In the pages that follow the togetherness of the "We" is underscored in the sharing of pain, the comforting of friends, and the reconnecting with others. Art and Design's microcosm of "we, the students" mirrors perfectly the macrocosm of "We, the People", for as each individual student strives toward the fulfillment of the creative self, the consciousness persists of the I's inextricable bonds with the We.

*Latin for "the voice of the people"
 Barbara Rothenberg
 and
 John H. Browne
 Teachers of English



Enrico DeMarco

THE POND

College next year. How my youth has flown . . . the carefree days of being young and having no responsibility! As I look back now, I think some might have described me as reckless, but from my point of view, my friends and I were just experimenting with authority figures.

Our second home was at Forest Park's Jackson Pond where the local neighborhood youth, a rather large crowd consisting of fifty to sixty people ranging in ages from 13 to the early twenties, hung out after school and on weekends. The Pond, as we referred to it, wasn't actually a real pond, rather a man-made pond that had been drained. All that existed now was a huge flat cement area with basketball courts sprouting from the far end.

As in most large crowds, we were broken up into small cliques that were bonded by loyalty, brotherhood, love — and making mischief.

Our clique consisted of Scott, Chris and me. One day in early July just after we had all graduated from the 8th grade, we plotted to bombard our "old" school with tomatoes. I remember Chris exclaiming, "What are they going to do — suspend us?" So it was all set! Because we didn't want to spend our money on tomatoes, we went into a backyard and helped ourselves to the plump ripe ones of our choice. We gathered all the ammunition we could carry and we were off on our mission. To suggest the stupidity of us all, this plan was to take place in daylight which, of course, increased our chances of being caught. However, we didn't care; it was a challenge and we were excited by the prospect of facing the unexpected.

We soon appeared in the front of the school, each of us with several tomatoes in hand. The coast appeared clear. Soon all that could be heard were the thumps of tomatoes hitting and splattering the glass fronted edifice. We stumbled away doubled over with fits of laughter.

As soon as we caught our breath and composure, there was a suggestion by Chris to return and do it again. He believed we had not caused enough damage. I refused, proclaiming one should never return to the "scene of the crime." However, I soon found myself in the same backyard reloading ammunition for our second attack. I had bad vibes about returning, but I kept reassuring myself that we wouldn't be caught.

We were standing in front of the school once more. Again the coast appeared clear. As Chris lifted the first tomato we heard a voice which sounded like Father Leonard from the rectory across the street. We all glanced back and began to flee in separate directions. I ran pulling my shirt over my head.

"Don't bother running!" Father proclaimed. "I know who you all are."

But we all continued to flit about like three frantic mice trying to escape the clutches of a cat. We succeeded in escaping, but as I returned home that night I had a very infuriated mother to deal with. She made sure I would never forget this happening and shortly after handed me a bucket of water and a box of soap suds. It was obvious she had gotten a phone call from Father Leonard. A short time later as I exited my home in her custody, I saw Scott carrying a ladder accompanied also by an infuriated mother. Looking at the front of the school together, both

mothers shook their heads and then departed together to talk to Father Leonard. Scott and I began to clean whatever mess we made, but there was no sign of Chris. While restoring the school to its original state, we saw Chris get out of a car and approach us. We asked what had happened to him. He replied, "Nothing." We then asked if his father knew about what had happened.

"Yeah he knows," Chris replied.

"What did he do?"

"He laughed!"

Scott and I looked at one another and the slap marks that were still embedded in our faces and continued our task. I had a sickening feeling in my stomach from the disgust and remorse I felt for all the shame I had brought to my mother and to myself.

I soon outgrew The Pond and my friendship with Chris diminished as he decided to remain a faithful Pond member. Scott also outgrew The Pond and his friendship with Chris was also put to rest. "The Pond" is something that Scott and I look back on now as our friendship has continued to grow and become even stronger than it ever was. I learned a lot about who my friends were and who I was as a self-reliant individual. Chris probably still resides at The Pond and is probably recognized as some young person's idol. The days of mischief and recklessness are now a part of my memory and that is where they belong. □

Richard Katz



Jason Diggs

QUEST FOR ADVENTURE

It was a day like any other but this particular day meant something — something different — and it was to become something extra-ordinary. (It was something I'd rarely had the chance to experience and it was thrilling.)

Quite a number of years ago, the four of us, my older brother and two older cousins decided, that is, they decided, to venture on a trip to the savannah — a forest — swamp-like place. We hesitated to ask our grandparents for permission but decided not to because we knew that they wouldn't have allowed us — certainly not me.

We took along six packs of cigarettes that we'd stolen from Grandfather's shop and a pack of playing cards and set out on our journey. We walked for what seemed like miles and smoked and coughed and laughed to our heart's content. Those were the days when kids wore short pants and a vest — nothing more. It was a rugged life, but it was damn comfortable and satisfying and we loved it above all else. We walked along river banks, swam naked in the "black water" trenches, and

competed in seeing who could climb the tallest tree the fastest.

We were a wild and unpredictable bunch. I remember us coming upon a boa constrictor; it laid there on the ground, next to the tree quite peaceful looking. We dared to approach it, and I remember bending down, close to its "face" and staring it in the eye as if challenging it to make its move. But, of course, I wouldn't have done so if I knew it was alive, and we probably wouldn't have approached it so closely.

We didn't know the meaning of fear then — terror, yes, but not fear. There is a difference.

We walked aimlessly on, forgetting our mission which at that point seemed insignificant, and just did things on the spur of the moment. I still remember gazing up at the exotic blue sky and seeing in the horizon a beautiful mix of warm, dazzling colors coming out from behind the distant mountains, which in itself seemed a wonder. Never had I felt so at home in the wilderness (than at that moment.)

As the night approached, we watched the setting sun and the countless stars rising to light up the dark blue sky while we sat on a cliff where we built a fire, smoked and played cards. We talked about how we were going to do this again and soon and how next time we were going to catch some birds and fish. I remember it all so well. Those were the good ol' days. Oh yes, life — so simple then, so tranquil and beautifully exotic and untamed.

But we never did do it again. When we got back home, we received a severe beating. You could see the marks branded on our backsides and legs; marks made by that dreaded bamboo whip that terrified us so. Our only terror in life was that blasted bamboo whip that we were ever so familiar with, both at home and at school.

Today, life in the city isn't so simple; the sky isn't what it used to be. There's nothing tranquil about it anymore. Whenever I look up and around, I no longer see those warm dazzling colors; all I see is filth and decay. The sun doesn't feel as good as it used to. The revitalizing energy it once gave seems gone. Life in the country offered clean air to breathe, space to roam — like the wild beast in his territory, but mostly a special freedom to feel at home — in the wilderness. □

Rick Jenarine

A TIME TO REMEMBER

It was the week before Christmas; the months of frantic shopping were finally over. All the gifts were wrapped and put in my grandmother's house until Christmas Eve, when they would be placed under our tree. It was good to finally be able to relax and just think about enjoying the vacation with family and friends.

It was Friday of that week when I came home to a disaster. When I arrived that afternoon, I found my family sitting in the living room just staring at the ruin our home had been transformed into. I couldn't speak at first; all I could do was stare at the papers scattered on the floor, and the plaster that had been ground into the carpet. When I looked around, I saw that the VCR was missing and the cameras that had been hanging on the side of the wall unit were gone. Everything was out of place, as if they had just been shoved out of the way, here and there.

I was enraged and my anger grew as I went through the house and finally into my room. My things were either knocked over or thrown all around. My bureau was emptied of its contents, one drawer thrown on the bed. My mother tried to comfort me, but I didn't want to be comforted. I just wanted to see whoever had done this to us hurt as they had hurt me and my family. How could they do this to us? Somehow I couldn't understand. They had taken just about everything of value, but worst of all they had invaded our privacy. I no longer felt safe in the one place that had always signified security to me and to my family. All of us had a difficult time believing that this had actually happened, but there it was all around us.

We were able to get through this with the help of family and friends who offered support. They were very comforting, and those who had similar experiences shared them with us. It helped to know that others understood how we felt.

Christmas finally came and ironically it was the best ever. That day and every other day spent with our family and friends felt very special. They had really helped us through our troubles. I realized then how vital it is to have a strong family and true friends in one's life. The Spirit of Christmas no longer resided in those lost possessions or even in the newly acquired ones, but rather in the love and comfort of those around us. □

Karen Fuellbier



Francisco Miranda

JULIA

Julia.
The name, so short,
That by anyone else is just a name.
But, to me,
It bears upon its shoulders,
The meanings of beauty unimagined.
The name, simple of itself,
Is in actuality the announcer of the complex.
How strange it is then
That with such responsibility,
The name does not make the girl
But the girl the name.

Yuri Bartoli

NEW EMPIRE: 2836/417 A.F.

It has been several years now, and I shall never forget how it all began . . .

We'd been digging in an area where the scanners had picked up a hollow socket and had broken through the outer layer of debris. My work force (J9-ALPHA 6327) was exhausted, and the oxygen tanks were running low. The overseers were still at the entrance waiting for our reports. I figured the team would take a short rest, and if I jiggered the meter right, the time wouldn't be taken from their sleep periods. Of course, if I jiggered it wrong, I'd probably get shot for subversiveness. But that's life, and one of its few releases. Groans were issued all around us as we sat. The sonic drill lances, though only emitting a quiet hum, had the effect of delivering pronounced headaches and sometimes retina damage from the vibrations. We rested.

At about 0:300 hours we broke through the primary bricklayer into the compartment. We had all decided to keep quiet until we had our own pickings. We could occasionally get away with some small trinket, but nothing major. The Great Hunt was for the Before's' technology, and sometimes (if we got caught) they'd let us keep a trinket or two to pacify us. To be caught with technology, however, meant summary execution.

We rummaged about, and I came across a desk partially covered with rubble from a collapsed section of the wall. These living cubicles our ancestors had were so spacious that at least five people could be in a room at a time. I looked through a desk that had apparently been looted. I came up with several useless things, but one interested me. It was a document of some sort encased in a plastic coating — but most importantly, it was written on paper — real paper! I quickly stuffed it into a component's pocket in my sonic drill lance as old Tergi came over. He was carrying a large cloth that resembled the Republic's flag somewhat, and I felt as if I'd seen it before. "Got somfink for mah bed — make a good blankitt," he said, as I looked it over.

We decided to make our reports and pull out, since our sleeping period was coming soon. The technicians went in to scalp the place — Tech's never miss a thing — and our work force was brought to the sleeping area.

It was in the months to come that I would decipher that document, a translation bought with time from sleeping hours and rest periods. The language it was written in was very similar to Amerispeak, but the ideals within were unheard of. They questioned the very precepts the overlords ruled us by; the blasphemous words spoke of freedom — freedom to speak one's mind, and to have privacy (I had trouble deciphering the meaning of this word). Could there be a different way of life to the one that we endured? This paper, valuable in its material, was most valuable in its ideas.

Through me, these ideas have spread by word of mouth and by printed word. Others have learned them secretly. Some day a new place will arise from the evil that is the New Empire. The Republic (our own ruling government) will some day fall.

The rebellion has started. □

Yuri Bartoli



THE CHILD IN ME

London Bridge is falling down;
Heaven help the cars!
The life and love of six year olds
Are wished upon a star.

Adults are simply children
Allowed to have their way.
Like knights upon white horses,
Let them conquer night and day.

But where I stand between the two
Is sometimes hard to tell,
An adult bursting through the walls
Of a child within its shell.

Much older than before
Much wiser I agree,
Yet something still desires to
Satisfy the child in me.

How hard to separate new from old,
For I can't deny the truth
That womanhood is playing
With the tenderness of youth.

Dierdra Brown

MIRACLE ON 33RD STREET

(or something like that)

Have you ever noticed the way the laws of perspective cause the sky to meet with the ends of the earth? It sort of encloses us into a unit and keeps us all there together.

Oddly enough, I came to this realization one day on my way home from work at Fashion Rite-London Fog located on 33rd Street in Manhattan. I had picked up a hot dog with ketchup, mustard and extra onions, but did not enter the 34th Street subway as I originally had planned. Instead, my attention was called to the green dress across the street at Macy's. I went to get a better look, and viewing it up close, I said to myself "absolutely stunning!" Before me stood a mannequin elegantly clothed in a jade jersey dress cut just above the knee, a design by Chanel. She looked like a woman of the 80's, well aware of the sensitivity she reveals as well as the power she conceals. In my imagination I replaced the face of the mannequin with that of my own . . . I remembered my English teacher telling the class that James Joyce's reference to green signified "life" . . .

Well, what about life!? As my gaze shifted from Macy's window, I realized that this miracle of life was all around me. I leisurely strolled toward 33rd Street taking note of the people who surrounded me. There were so many colors — so many different races, different styles and personalities, all had come together as one. What a beautiful sight! "This is the way," I thought to myself, "it was meant to be." I was in no rush to get home, so leaning back on a store window, I watched the people go by.

I first spotted a man in a denim suit walking alongside a friend. As he passed by me I heard, ". . . so the guy looks at me, ya know, like I'm the one to blame! and ya know what really pissed me off is when . . ." (fades to silence). Poor guy, I know what it's like to be wrongly accused of something! False accusations usually result from prejudice — people tend to prejudge others because of race, religion or creed. If everyone had an open mind and realized that we are all equally human, and that no group is divine enough to put another down beforehand, we might be able to eliminate many national problems and major conflicts. But my philosophizing came to a sudden stop because . . . then came a Spanish woman who seemed to be aging with such grace. ". . . Primero, nosotros tenemos a buscar para un regalo para su padre y despues . . ." She reminded me of my grandmother, and of the summers I had spent with her in Panama. How I love Panama with all of its frills and spectacular sites — from the noisy and colorful disco buses right down to the peaceful beaches. Once again my thoughts were cut short as . . .

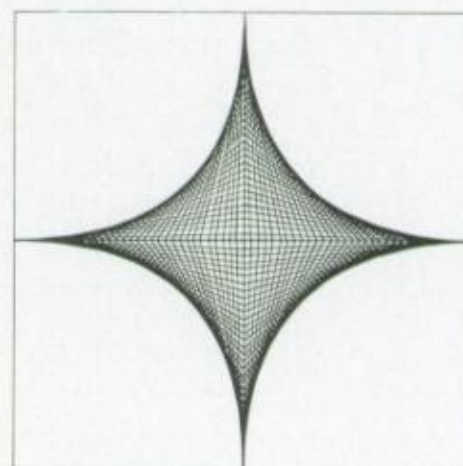
I observed an elderly couple who moved slowly through the scurrying crowd. They didn't speak as they passed my view. They were holding hands. What must it be like to share a love and a life with someone for so many years!? I tried to keep my eyes on them as long as I could. But again I was distracted by a passing voice.

". . . but, of course, that tends to be true. This is only because African mamba snakes move at 7 mph but a rattlesnake moves only at 2 mph. And did you know . . ." (fades to silence). Really? I didn't know that. It suddenly struck me how a complete stranger had just taught me

something new. We learn so much from each other . . .

My gaze now shifted upward from this teeming life to the sky's azure hue extending as far as my eyes could see. It met the sidewalks and streets where the cars and the people faded into a single dot. And there it was, so plain for me to see, that we are, all of us, enveloped in a world where we really need to be together. □

Dierdra Brown



Wilfrid Jourdain

THE GREAT CHALLENGE

When I stepped out of my front door into the warm Indian summer breeze, I took a deep breath of the soothing fresh air, but the nervous tension that gripped me just wouldn't let go. Everything felt uncomfortable. My brand new blue jeans hugged like a steel-reinforced girdle, and my new pink sweater felt far too babyish for a high school girl to wear. I had never been so scared and so self-conscious in my life. But I had a good reason; it was my first day at Art and Design.

Had I decided to attend my neighborhood school, I'm sure I wouldn't have been nervous at all. There wouldn't have been any reason to be. I would have been going to school with the same people in the same neighborhood that I had grown up in. But, that route was the easy way out. There certainly isn't anything challenging about staying in a safe, familiar niche. I wanted to take a chance and start all over again in a new, far-away school with no friends to lean on. I looked upon going to Art and Design and making a place for myself there as a challenging goal I needed to reach. However, when it finally came time to go through with it, I began to doubt whether or not I could, whether or not I possessed the inner strength to make it on my own.

When I reached Art and Design that morning, it no longer looked like the school where I had taken my entrance exam. Instead of seeing small crowds of shy, self-conscious junior high school kids, I saw hoards of huge, wildly dressed high school students, all of whom looked like seniors to me. The few who looked like freshmen seemed either to have had friends in the school already or to have been outgoing enough to make some immediately.

I don't think I have ever felt so alone in my life. I wanted to believe that I could start my life over at Art & Design and transform myself into a popular, active and important member of the student body. I stood alone against one of the battered blue pillars in front of the

building; I watched as everyone else laughed and joked and chased each other across Second Avenue to the bagel shop or Stop and Stare. I was envious of how at ease they looked. At that moment A and D looked like a happy little world which was functioning just fine without me. There seemed to be no way that I would ever fit in.

.....

When I stepped out of the front doors into the warm Indian summer breeze, I leaned up against a pillar and took a deep breath of fresh air. Today had been so hectic; I'm glad that the school day is over. I've gone through an Honor Society meeting, an S.O. meeting and a lunch period spent in the Senior Office, which is my obligation as Senior Class President. I'm so busy that I never have a moment for myself anymore. But I'm not complaining. I really enjoy all the work. I wouldn't give it up for anything.

As I walked over to the bus stop to meet my friends, I spotted a little freshman girl standing alone against the front wall. She seemed lost and alone — apparently no friends yet. Suddenly I was reminded of myself. All those memories of my fears and insecurities rushed through my mind, and then I realized just how happy and well-adjusted I had become. I learned to be outgoing and had many friends. As I looked around at the hoards of wild, screaming teenagers, the sight was no longer ominous. I wasn't on the outside looking in anymore. I was one of them. I looked down at myself and saw that I was wearing an old fisherman's sweater and torn jeans. I could now dress so casually because I no longer felt insecure about who I am. I no longer felt like the odd one out. After three years I was as much a part of A & D as A & D was of me □

Laura Sullivan

THE BALLAD OF MICK

Mick was a great friend of mine from school. Everyone thought he was smelly and freaky because of his hair. It was long and scraggly, and it drooped over his eyes and ears. He sometimes forgot to shave and the stubble would show on his face. Whenever he would think, he would rub his fuzzy chin and you could see the small hair lines move.

After school we sometimes hung out with our friends ("mates" we called them). We usually did this on Friday nights, using either the shopping center or the schoolyard. Sometimes we would go for walks up to the boulevard to look at the girls walking by in the latest fashions.

Mick came by; we had been waiting for him. He wore this blue T-shirt and faded jeans. He extended his lanky arm and said, "Heyyyy, Whatttt's upppp?" He sometimes slurred his speech or mumbled. He always told me that he enjoyed doing that because he wanted his words to be obscure and jumbled up.

There were just the four of us — Mick, me, Dan and Bob. Dan wore a denim jacket, too, with rock buttons and pins all over it. Bob wore dark shades, and he had this really cool, off-beat haircut. It was short in the back; the front was a bit different because half of his hair was long and drooped over his right eye. It gave him a mysterious appearance as he would look at you without smiling.

So, we're hanging out and we see girls walk by.

Some of them were really beautiful, and Dan, well, what he would do was whisper into Bob's ear. Bob would stare, but you could never tell what he was staring at because of his shades. I edged over to Mick. "Whaddya think of her, Mick?"

Mick raised his head and placed his finger to his lips. He hummed a bit and then said, "Ahhh, she's beautiful 'n all, but . . ."

"But, what?"

"She's got herself a boyfriend. I mean you just gaze at her, big deal, y' know?" He hesitated for a moment. "You know who's really beautiful?"

"Who?" I said

"Janet. Janet Lerman from social studies. She's cool, man. Y' know why?"

"No."

"It's cuz' she's different. She's like . . ." He laughed a little, raised his hand up to his forehead and jerked backwards.

"Ah, mannnn, I don't know what to say, y'know? She's jus' great, that's all."

"Why don't you ask her out?"

Mick stared at me, his mouth half-open. "Nahhh, nahhh," he said twisting his head left and right. "Nah, nah, I can't do that."

That's how it was with Mick. He knew he wasn't like the other guys with their flashy clothes and blown dry hair. He would always say, "Screw fashion, man. I wanna wear what I wanna wear." So, he reacted really insecure about girls. He wished he had one, but he never really tried. I think it was because no one really dug him . . . , but he didn't try either.

So the night lingered on. Tomorrow afternoon would be big because Mick was gonna come over to my house and bring his guitar. Y'see, Dan and Bob worked at that time, so Mick and I would get together to practice and jam. Dan played bass and Bob played drums. We usually played in Bob's garage until the neighbors would complain to his parents. Bob would reply with a simple "Shut-up; we're tryin' to be musicians. We can't think straight with all of you people yellin'."

That afternoon I was alone in my basement playing the guitar. Mick arrived clutching his guitar case and a small amp. "Heyyy, whatttt's upppp?"

Mick staggered along and plugged his amp in. He sat down next to me with his guitar over his lap. He reached deep into his pocket and unfurled a small piece of paper. "Here, here, here's what I gotttt."

"Hey, let go of it." I caught it before it fell on the floor. "Thanks," I smiled.

It was some words he had scribbled for a song we wanted to do. "It's good, Mick." We started putting chords together, kept throwing ideas back and forth, coming up with riffs. I would say, "Check this out, Mick. Whaddya think of this chord?" or "How should the chorus go?" Mick would just look at the light bulb, his guitar over his shoulder and begin playing, "Mmmm . . . no no, that's not it. Lemme try again."

Later in the evening when we got to Bob's garage, we showed them our song and kept fixing it. We played and played until Bob screamed at the neighbors again. That's when we decided to take a walk by the schoolyard. The garage was kind of getting to us anyway. We wanted some space to breath 'n walk in.

As we were walking, we saw some guys at the

schoolyard. They all had their girlfriends, and we kind of felt like, "Oh God, not this." I knew it was gonna hit Mick pretty hard. It didn't bother Dan or Bob. But Mick took it deep. He couldn't stand it when they made fun of him. He would get jealous and start talking bad about himself. "I'm ugly, I'm a freak," he would say to himself.

We were minding our own business, y'know. We didn't want to cross the street to the schoolyard. But they started to insult Mick.

"Hey, You! Look at the freak!"

"Get a haircut!"

"Get outta here you faggot.

You're smellin' up the whole block."

Mick turned around. "Bug off!" he yelled.

"Whatcha gonna do you queer?"

"Piss off or I'll tear your limbs out!" Mick shouted.

I grabbed Mick's arm, "C'mon, man, leave it alone. Blow it off."

"Yeh, I'll fight ya!

You wanna fight?! C'mon, man, let's fight!" Mick screamed.

Mick was never a violent person, but he couldn't stand it. So me and the guys were gettin' a bit edgy, and we're tellin' em to cool it.

We got Mick calmed down, and we began to leave. We heard them saying, "Faggot, faggot," but we had our backs turned. We went up the block and hung out there. Mick sat down, cross-legged, and stared at the dark sky. We all left angry, but we remained silent.

"We'll show 'em," Mick muttered, "cuz we're mates and we're talented." No one understood Mick because he was really talented. Sure he was angry, sure he was jealous, but his mind was ten times as sharp as all those guys with their cars and girls. He was different, and they weren't. □

Richard Terdoslavich

UP AND OVER THROUGH THE NIGHT

Up and over and through the night
Sword and pommel glint with light,
Through the darkness great men ride,
To purge the things that seek to hide.
Into darkened corners go,
These men from whom no fear will show,
Up and over, they scale the heights,
These heralders of morning lights.
Faster! Faster! Swifter still!
Strength of mind and strength of will,
Their journey never ends, it's said
But darkness stays one step ahead.
These horsemen leave their gloried mark,
To show their path of light, but hark . . .

For if you listen to wind and life,
and not to tales of woe and strife,
You may hear those who ride the light,
Up and over and through the night.

Yuri Bartoli



Kathrin Mirkin

EPIPHANY

It was a cold, grey, misty late October morning. She was sitting on the steps leading up to the side entrance of the Citicorp building off 53rd Street. From time to time, raindrops found their way down the side of her face and on to her denim jacket.

Crowds of business-type people were rushing by on the way to their offices. She couldn't get a good look at their faces because they so quickly passed her by. "They are all so sure of where they're going," she thought.

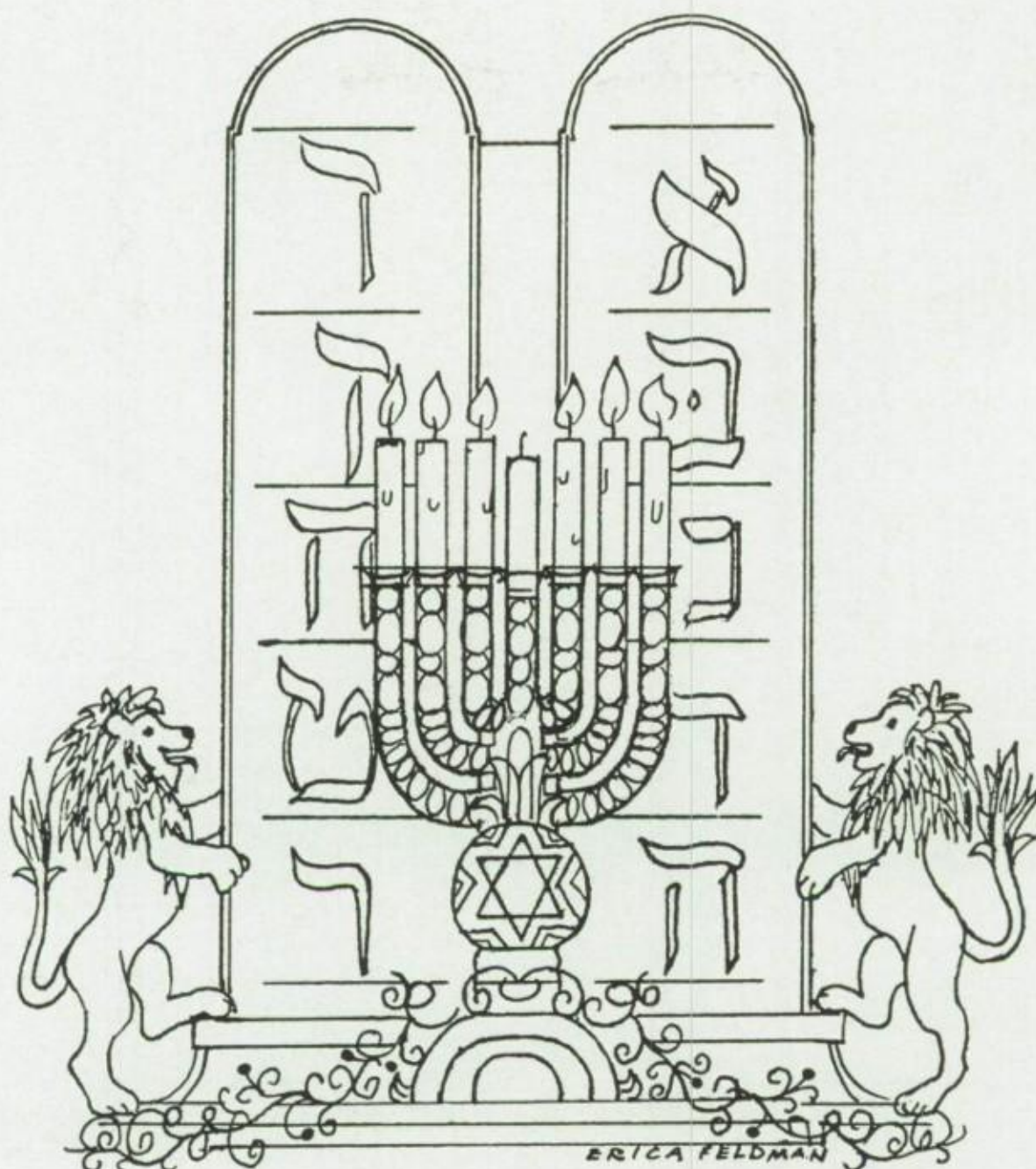
Some of her friends were with her or at least nearby. She didn't know which. She didn't care. She crumpled a piece of paper into a small, round ball to about the size of a marble, and tossed it into the puddle of water in front of her. The rings moved slower and slower until she could see a near perfect reflection of herself. Thoughts and fragmented memories raced through her mind, scattered and unrelated. The grand plans that she had for her future started haunting her — the exclusive university, perhaps somewhere overseas, and the rich, fulfilling life afterwards . . . tears began clouding her eyes.

"I am throwing all that away for a few lonely hours away from school," she began saying to herself. "Cutting isn't making me happy. It is making my life miserable! I miss doing well in school, following my work to the point where I don't have to study to get good grades. I miss seeing my friends in the hallways. I even miss the nagging voices of my teachers. Why am I doing this to myself?"

It was funny to see how easy it was to simply go back. For so long she had stayed out of school, scared to face what might happen to her if she returned. Never fully realizing, until that revealing moment in the rain, that what might happen to her if she didn't would be far worse.

That girl once told me that she had grown up more in that one rainy morning than at any other single point in her life. I just wonder how many more of our friends would be here now to share with us the final days of our high school years if they had also lived through one cold, grey, misty late October morning. □

Kathrin Mirkin



AWAITING MY TURN

It's beginning to feel like forever sitting up here, staring out towards the congregation, waiting to be called to read from the Torah. After months of preparation I am finally ready, but yet I still feel quite nervous. It really means a lot to me to stand in front of the rabbi and lead my family, relatives, and friends in the different prayers of tonight's service.

I remember what mom said, "Take a few deep breaths whenever you feel nervous." I just hope I don't use up all the oxygen in the room before I go up and do my part. Looking out into the congregation all I can see are the faces of relatives and friends who have come to help me celebrate this memorable occasion. Oh, Dad just wished me luck again. I smiled back, trying not to show my agitation.

It is said that the Bat-Mitzvah of a young girl counts as her entrance into womanhood and into Judaism, just as a Bar-Mitzvah is for a boy. I will be entering "womanhood" very soon, at least I hope, if the rabbi would ever end his sermon.

Just think, Dad promised me my own seat in the synagogue next year for the holidays. In the synagogue my family attends, the men sit separately from the women because in the orthodox belief women are not

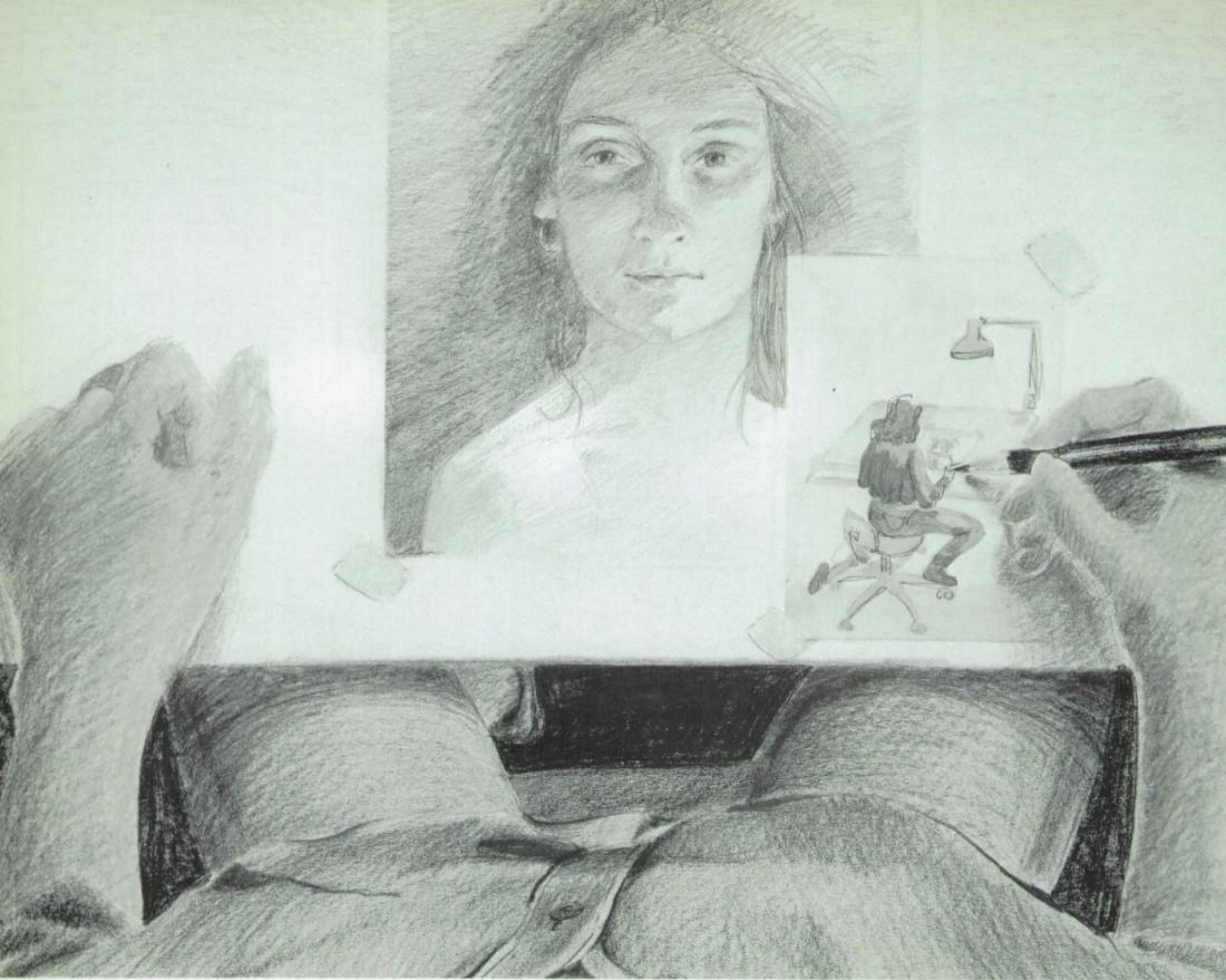
equal with men. But ever since I was little I always sat on the men's side with my dad. Now that I'm older, the rabbi told my father that I could no longer sit with him. So dad promised me after my Bat-Mitzvah that he would get me a seat on the women's side. With my own seat I will be able to join with the congregation in prayer. I am one of the few of my friends who remembers and takes pride in Hebrew traditions; I promise never to forget them when I get older.

Hasn't he had enough to say to the congregation? This rabbi just goes on and on, and if he keeps it up, I'll never get to recite the Haftarah. Oh, I know there is plenty of time for my part, but it's beginning to seem like forever up here. I can't believe that it was only four years ago that I began my Hebrew studies. It seems like just yesterday I was beginning to learn the Hebrew alphabet and now look at me, up here, finally having the honor of reading from the Torah.

Now my mom just waved and smiled. I guess my parents must be taking turns. My family is so proud of me. Take a deep breath, Erica. The rabbi is giving you your cue. "And now Erica will recite the Haftarah Emor, a special portion of the Torah this week." Oh my G-d, wish me luck!

"Baruch ata Adoni . . ." □

Erica Feldman



What I Am — No. 63

And all they do is ridicule,
put down.
In their minds,
and out from their mouths,
be as we be,
talk like we talk.

I walk along the ocean,
it cares not how I walk,
or why.
I stand beneath a big, blue sky,
looking.
It cares not how I appreciate
its beauty.
It has never asked me why.

People always do —
questioning, labeling,
forming who I am.
It will never be so!
I fight them,
but it makes me weak.

Yet . . . still I am me.
I am who I am
and what I am.

7:06 p.m., Wednesday, February 17, 1988
Lisa Marie

NAMES & PAGES of 427 NEW YORKERS



NEW YORK CITY

SCALE 1:48000

C.P.C. MAP NO. 500

Atlantic Ocean



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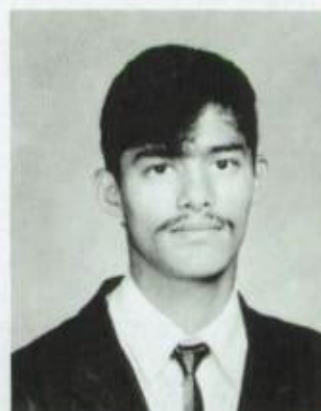
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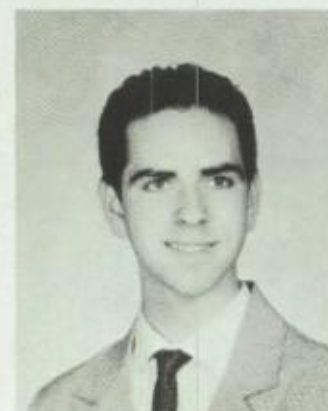
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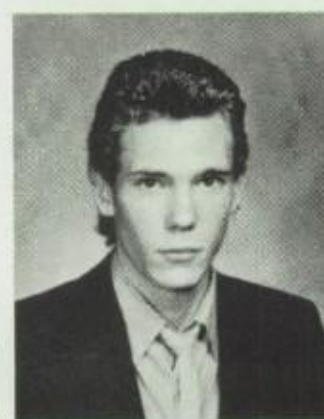
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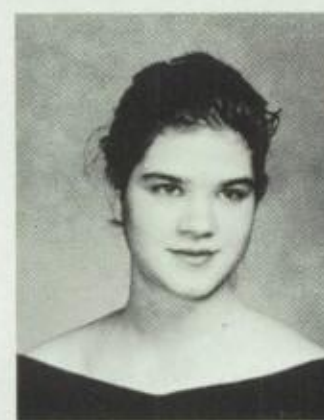
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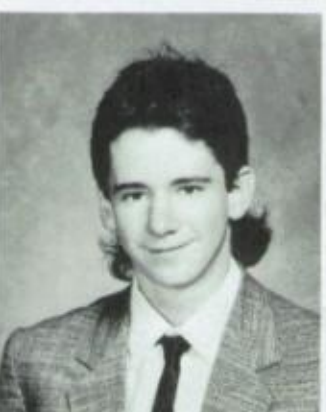
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Louis Ocampo
Charlene Oestricher



Paulina Olivares
Carlos Ortiz
Inez Ortiz
Jose Ortiz
Omar Ortiz



Samori Owens
James Padula
Oniel Pagan
Marilyn Panayotti
David Patane



Richard Paz
Caroline Pena
Edward Pena
Luis Penafiel
Annette Pereira



Alejandro Perez
Jeffrey Perez
Michelle Perez
Suzanne Perez
Vanessa Perez

Korin Perry
John Pettaris
Tony Phillip
Phuong Phu
Kenwin Pierre



James Pijuan
Edward Pimentel
Gisel Pineyro
Aaron Pollins
Nelson Portillo



Gasim Potter
Sharif Powell
Herbert Prado
Pedro Quintana
Dwjan Raby



Anthony Rackley
Gregory Rail
Giovani Ramirez
Sidney Ramirez
Justen Renyer

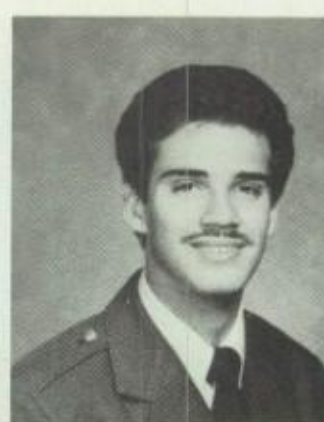


Elizabeth Reyes
Mayra Reyes
Ruben Reyes
Michelle Reynolds
Wilfred Rier

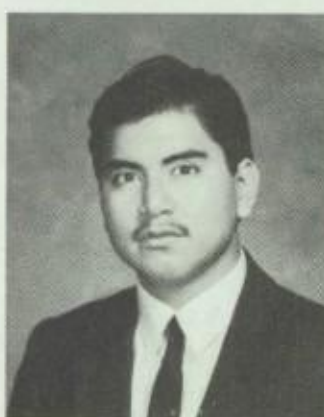


Amador Rivera
Annette Rivera
Gonzalo Rivera
Luis Rivera
Marilyn Rivera





Rafael Rivera
Robert Rivera
Sabrina Robinson
Abraham Rodriguez
Bernardo Rodriguez



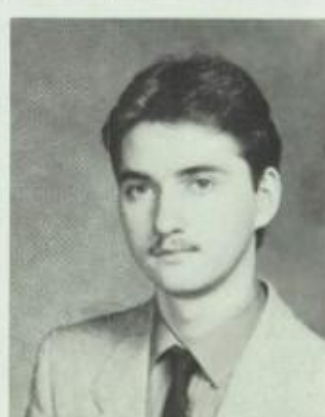
Edwin Rodriguez
Frankie Rodriguez
David Rojas
Violetta Rosanda
Eric Rosario



Walter Rossmann
David Ruiz
James Rutledge
Manuela Sabanovic
Harshiem Sadler



Jayson Salomon
David Sanchez
Nestor Sanchez
Santiago Sanchez
Steven Sanchez



Maria Sangabriel
Melinda Santiago
Wilfred Santiago
Spencer Seabrook
Douglas Sentouktsi



Campbell Seto
Denise Singleton
Christopher Skulsky
Stephanie Smith
Nicole Solis

Genevieve Solomon
 Makeba Spigner
 Omar Staton
 Marlene Stoffers
 Craig Sturgis



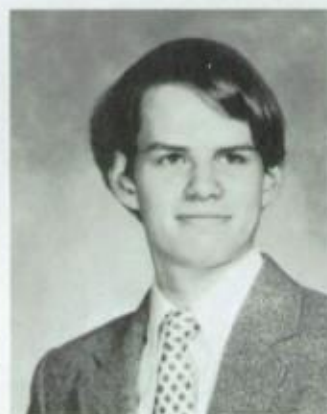
John Van Su
 Yun-Jung Suh
 Laura Sullivan
 Agnes Swigoniak
 Pei-Tsen Tao



David Tay
 Richard Terdoslavich
 Katherine Thomas
 Ana Torres
 Juan Carlos Torres



Linda Torres
 Colin Trainer
 Linda Tsang
 Christopher Tse
 Louisa Tsui

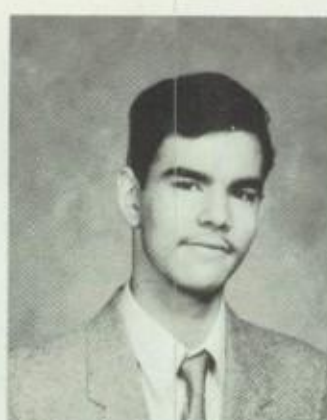


Eudora Tucker
 Scott Tucker
 Felix Turcios
 Joseph Ulicny
 Enrico Urgo



Lorena Valencia
 Diana Valentin
 Vanessa Valle
 Juan Vasquez
 Marc Vazquez





Estella Vega
Nelson Vega
Anita Velazquez
Javier Vilanova
Gary Waisman



Anthony Walker
Michael Walker
Victoria Mei Wan
Gregory Ward
Ryan Ward



Timothy Warren
Von Weatherl
Gary Weaver
Paula Wickland
Willie Wiggins



Keisha Wilkerson
Latesha Williams
Richard Williams
Shaun Williams
Michael Wilson



Patrick Winter
Suilan Wong
James Woo
Barrington Woolcock
Marcus Wyns



Elizabeth Yau
Julie Yiao
Anthony Young
Marron Young
Hector Zapata

Adam Zelinger
Andronique Zeno
Alexandra Zoro



Baby Pictures

1. Kevin Berge
2. Edwin Chan
3. Deborah Bundrick
4. Elvis Mercado
5. Gasim Potter
6. Brian Kiernan
7. Victoria Mei Wan
8. Phyllis Gaston
9. Juan Diaz
10. Erum Bokhari
11. Fred Lewis
12. Gerard Baez
13. Martha Montesinos
14. Danyelle Mason
15. Angela Hunt
16. Byron Gumbs
17. Randall Barquero
18. Carmita Camacho
19. Richard Alequin
20. Antonio Jacobs
21. Estella Vega
22. Kathrin Mirkin
23. Lisa Fonfrias
24. Theodore Ng
25. James Wao
26. Madeline Malines
27. David Martinez
28. Lee Fratto
29. George Cancel
30. Irene Mamounas
31. Korin Perry
32. Margarita Irizarry
33. Juan Nieves
34. Andronique Zeno
35. Abraham Rodriguez
36. Jeanne Lee
37. Andrew Gutierrez
38. Craig Hillman
39. Denise Singleton
40. Vanessa Valle
41. William Kasper
42. Toria Lykes
43. Marlene Stoffers
44. Walter Rosemann
45. Marcus Wynn
46. Iylona Hardy
47. Jose Gonzalez
48. Murphy Heyliger
49. Gregory Ward
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51. Diana Valentin
52. Reginald Francois
53. Aaron Corbin
54. Natanyi Carter
55. Joseph Bailey
56. Sullan Wong

57. Douglas Sentouktsi
58. Paula Wickland
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63. Edward Pena
64. Ami Lancher
65. Christine Murphy
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67. Edwin Rodriguez
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69. Enrico Urgo
70. Francine Celini
71. Eurydice Hall
72. Colin Trainer
73. Karem Flores
74. Karen Washington
75. Maria San Gabriel
76. Shan Finnerty
77. Nicole Solir
78. Chritian Cervignano
79. Roger McHayle
80. Urmilla Etwaroo
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82. Meridith Gottlieb
83. Leyden Lewis
84. Jerry Klein
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86. Nelson Vega
87. Shaun Williams
88. Kile Lustin
89. Narus Jefferson
90. Linda Torres
91. Gregory Rail
92. Khadijah Ali
93. Christopher Johnson
94. Edward Lora
95. William Hochenberger
96. Ayasha Fernandez
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99. Jesse Feigelman
100. David Sanchez
101. Danette Christie
102. Thomas Colagrande
103. David Patane
104. Adam Furgang
105. Michele Becker
106. Justin Ihne
107. Devon Foster
108. Tony Phillip
109. Rafael Rivera
110. Amy Kong
111. Juan Diaz
112. Brandon Diaz

113. Jose Hurrino
114. Adam Figueroa
115. Vincenzo Celano
116. Kristie Henrici
117. Raymond Burke
118. Amparo Johnson
119. Karen Fuellbier
120. Louis Ocampo
121. Lorena Valencia
122. Ann Mormile
123. John Giancaspro
124. Anthony Lendemann
125. Danilo Landayan
126. Stacie Fogarty
127. Gary Weaver
128. Stephanie Smith
129. Pei-Tsen Tao
130. Eddie Fontno
131. Campbell Seto
132. Jennifer Grogan
133. Anthony Nieves
134. Ana Torres
135. Diana Cho
136. Ivan Sanchez
137. Wallace Lord
138. Steven Sanchez
139. Anita Velazquez
140. Susan Lee
141. Alex Garces
142. Frank Festa
143. Raymond Abbin
144. Jorge Cano
145. Tyron Harris
146. Vanessa Perez
147. Marcus Kellum
148. Willie Wiggins
149. Diogenes Milanes
150. Angela Clayborne
151. Luis Penafiel
152. Rahman Brown
153. Emily Antunovic
154. Patrick Winter
155. Enrique Catellat
156. Patricia Coelho
157. Jeffrey Perez
158. Agnes Swigoniak
159. John Fuller
160. Dierdra Brown
161. Cecilia Lam
162. Richard Katz
163. Harold Edmunds
164. Nicole Carter
165. Genevieve Solomon
166. David Neal
167. Kimani Baillou
168. Javier Massari

169. Sindy Luk
170. Javier Vilanova
171. Teddy Ng
172. Marilyn Rivera
173. Lisa Falco
174. Gabriel Blanco
175. Ruben Reyes
176. Lashawn Dawson
177. Wilfrid Jourdain
178. Irving Alicea
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180. Lamont Greatheart
181. Carlos Jimenez
182. Neil Garcia
183. Francisco Miranda
184. Jose Cepeda
185. Katherine Thomas
186. Richard Derespina
187. Melinda Santiago
188. Brian McGee
189. Gloria Arevalo
190. Trevor Earley
191. Carlos Ortiz
192. Giovanni Ramirez
193. Erica Feldman
194. Akimi Davis
195. Sabrina Robinson
196. Michelle Reynolds
197. Petru Leontescu
198. Edward Alonso
199. Louis Mansdorf
200. Jayson Salomon
201. Hilda Irizarry
202. Juan Carlos Torres
203. Nicole Henry
204. Alexis Molina
205. Esperanza Francisco
206. Alanzo Dale
207. James Padula
208. Annette Rivera
209. Suzanne Perez
210. Christopher Freitag
211. Nicky W. Lee
212. Jsuan Midgett
213. Michael Morales
214. Gary Aaronson
215. Mayra Reyes
216. Michele Greifinger
217. Adam Zelinger
218. Diana Lopez
219. Gustavo Cruz
220. Autumn Moore
221. Nestor Sanchez
222. Mary McBeth
223. Richard Castane
224. Karen Fetta

225. Marc George
227. Sheyla Bultron
228. Donna Iula
229. John Martinez
230. Charlene Oestrich
231. Luis Rivera
232. Alexandra Zoro
233. Melissa Mejia
234. Joseph Ulicny
235. Stacey Haslacker
236. Yun-Jung Suh
237. Amador Rivera
238. Suh Lee
239. Anthony Young
240. Joseph Grant
241. James Felipe
242. Joseph Belgrave
243. Penny Hammerma
244. Craig Lewis
245. Jason Diggs
246. Jason Brooks
247. Sidney Ramirez
248. Lizbette Munoz
249. Tremayne Miller
250. Violetta Rosanda
251. Jason Franklin
252. Nelson Portillo
253. Oniel Pagan
254. Yolanda Hidalgo
255. Sheldon Matthews
256. Gisf Pinegro
257. Christopher Harri
258. Paulina Olivares
259. Elizabeth Yau
260. Edwin Martinez
261. Diana Collymore
262. Michael Moss
263. Timothy Boyd
264. Ninotschka Ceped
265. Mark Pellegrino
266. Brad Ellis
267. Hector Liriano
268. Douglas Foscale
269. Kamting Lee
270. Timothy Warren
271. Yuri Bartoli
272. Richard Terdoslav
273. Nicole Green
274. Einstein Munet
275. Justen Kenyer
276. Von Weatherl
277. Peter Miranda
278. Dwjan Raby
279. Carolyn Hunt





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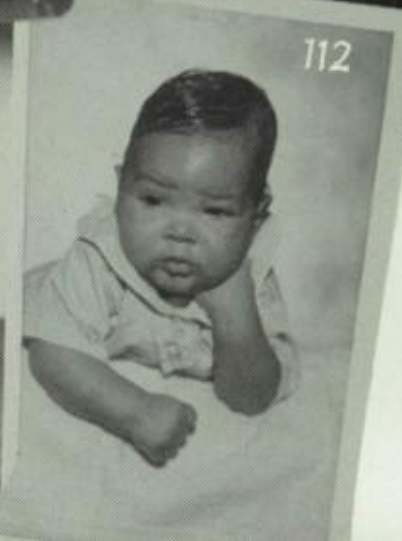
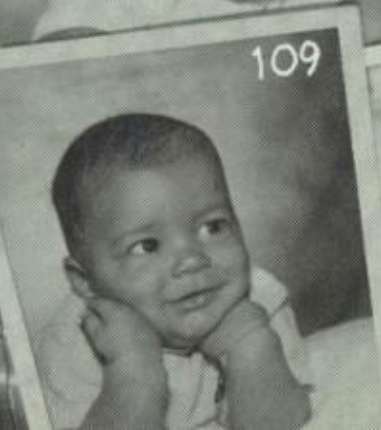
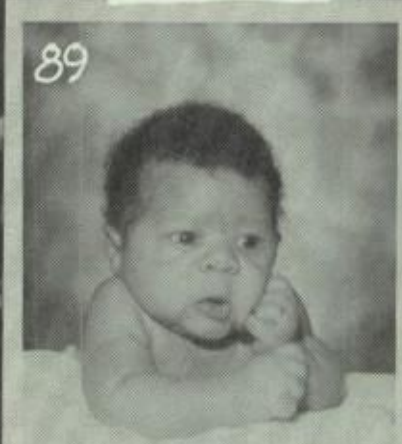
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HIGH SCHOOL OF ART AND DESIGN
Dr. Irwin M. Gross, Principal

Bulletin #21

Spring 1988

ORGANIZATION
FEBRUARY 1, 1988

PRINCIPAL: Dr. Irwin M. Gross

ASSISTANT PRINCIPALS/ADMINISTRATION: Helen M Obey, Organization
Michael Taub, Pupil Personnel Service

ASSISTANT PRINCIPALS/SUPERVISION

Dr. Joel Arougheti - Mathematics & Science
Barbara Rothenberg - English, Foreign Language
Suzanne Osterweil-Weber - Vocational Art
Julius Sarroff - Physical Education
Ellwood M. White - Photography

LIBRARIAN: Lora Rogers

GUIDANCE COUNSELORS: Jane Bernstein, Ruth Rublowsky, Jean Vernaci, Stephen Weiss

TEACHERS:

Addelston, Susan	DeZan, Rudy	Hofmann, Carol	Rice, Alan
Alonso, Jesus	Docktor, Irving	Jacobs, Bruce	Ross, Alfred
Arlen, Larry	Doran, Daniel	Jameison, Albert	Safran, Shirley
Bergen, Robert	Edlitz, Ann	Jellinek, George	Sapienza, Robert
Berliner, Richard	Elber, Paul	Kawer, Susan	Scal, Rosalie
Bernstein, Linda	Feller, Harvey	Klein, Jerome	Scavone, Elizabeth
Bitterman, Stanley	Ferguson, Charles	Kristy, Harry	Schlosberg, Richard
Borah, David	Finkel, Natalie	Lederman, Gail	Schmitt, Pamela
Borkon, Jeffrey	Fortenberry, Paul	LeMay, Harry	Schnall, Beverly
Brenner, Daniel	Frank, Robert	Lloyd, Marjorie	Simon, Michael
Brown, Glenn	Friedman, Marvin	Mandelbaum, Justin	Singer, Samuel
Browne, John	Gartner, Thomas	Mendez, Roberto	Sosnow, Myron
Browne, Mark	Geist, Sheila	Miller, Madelyn	Spielberg, Elaine
Brugnoli, Janet	Glicksman, Lynn	Mullin, Edward	Stern, Sali
Buerger, Anne	Glusman, Estelle	Mykitschak, Nancy	Stolper, Fern
Burd, Raanan	Goldstein, Donna	Naegele, Thomas	Taylor, Larry
Carmichael, Sheryl	Gonzales, Umberto	O'Flaherty, Michele	Taylor, Patricia
Cassell, Richard	Gould, Judith	O'Shaughnessy, Olga	Taylor, Richard
Cassis, Keith	Graves, James	Pakter, David	Topper, Gloria
Chinelli, Paul	Gupta, Satya	Picone, Edwina	Wang, Jia-Pei
Chvastek, Stephen	Hall, Jean	Planding, Andrew	Washington, Karen
Cohen, Tracy	Hammond, Ira	Rappaport, Joan	Watson, Mary
Coppel, Helen	Heyl, Kurt	Ray, Stanley	Wechsler, Franklin
Corwin, Marcia	Hoffman, Delores	Reins, Jerome	Weissman, Marilyn

SCHOOL SECRETARIES

Dorothy Abend	Evelyn Brown	Joann Fecher
Patricia Barisonzi (3/5)	Carol Coludro	Helen Schultz
Bea Beder	Eileen Donlon	Joan Twomey
		Bernice Wigiser

SCHOOL PSYCHOLOGIST:

DRUG EDUCATION SPECIALIST: Madeline Falk

HEARING SPECIALIST: Jackie Jankoff

SPEECH SPECIALIST: Greg Kammerer

SPECIAL ED. SUPERVISOR: Elaine David

STOCKROOM ASSISTANT: Kenneth Wynder

CUSTODIAN ENGINEER: Patrick Daly

SCHOOL LUNCH MANAGER: Ethel McCall

HEALTH SERVICE AIDE: Rosalind Baldwin

EDUCATIONAL EVALUATOR: Ellen Blumenstein

HEALTH RES. COORDINATOR: Deborah Hillman

FAMILY PARAPROFESSIONAL: Rosalind De Nobrega

SOCIAL WORKERS: S. Firestone, E. Sanders, S. Weissman

SCHOOL AIDES

Jessie Blackston	Brenda Johnson
David Brown	James McGlynn
Betty Catalano	Christina Restivo
Amelia Cerny	Maria Romano
Dorothy Clark	Ida Weber

SCHOOL SECURITY OFFICERS

Mitchell Cook	Shirley Harris
Sandra Evans	Susan Joseph
Peter Gallo	Karl McKay
Ralph Harris	

EDUCATIONAL PARAPROFESSIONALS

Andrew Abel	Mae Singletary
Rita Fetterman	Jocelyn Soto
Norbert Holter	Zhaoxiong Zhu

ON LEAVE

H. Ambrose-Rosenfeld	J. Eisenman	E. Friedman-Braid	M. Geist-Deninno	J. Gerard
M. Hammer	C. Levine	R. Malinowski		

SABBATICAL 1987 - 1988

F. Iovino	H. Klyde	E. Levitch	J. Paige	J. Rogers	R. Wuhl
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Faculty 87/88

Susan Addelston
 Jesus Alonso
 Larry Arlen
 Joel Arougheti
 Robert Bergen



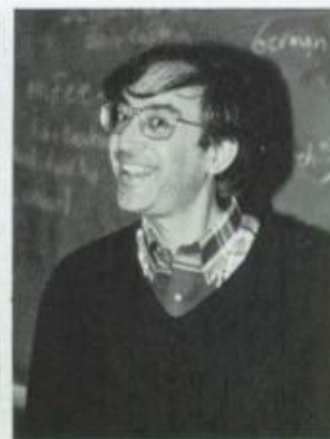
Richard Berliner
 Linda Bernstein
 Stanley Bitterman
 Jeffery Borkon
 Daniel Brenner



Glenn Brown
 John Browne
 Janet Brugnoli
 Anne Buerger
 Raanan Burd



Sheryl Charmichael
 Paul Casale
 Richard Cassell
 Keith Cassis
 Stephen Chvastek



Tracey Cohen
 Marcia Corwin
 Rudy DeZan
 Irving Docktor
 Daniel Doran





Ann Edlitz
Paul Elber
Harvey Feller
Charles Ferguson
Natalie Finkel



Paul Fortenberry
Robert Frank
Marvin Friedman
Sheila Geist
Lynn Glicksman



Estelle Glusman
Donna Goldstein
Umberto Gonzales
Judith Gould
James Graves

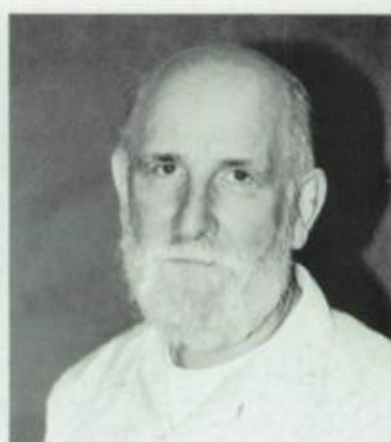


Satya Gupta
Jean Hall
Ira Hammond
Kurt Heyl
Delores Hoffman

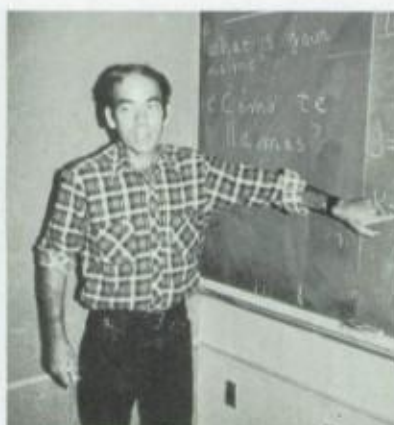


Carol Hoffman
Frank Iovino
Bruce Jacobs
Albert Jameison
George Jellinek

Susan Kawer
Jerome Klein
Hilda Klyde
Gail Lederman
Harry LeMay



Elliot Levitch
Marjorie Lloyd
Justin Mandelbaum
Roberto Mendez
Madelyn Miller



Edward Mullin
Thomas Naegele
Helen Obey
Olga O'Shaughnessy
Suzanne Osterweil-Weber



David Pakter
Andrew Planding
Joan Rappaport
Stanley Ray
Jerome Reins



Lora Rogers
Robert Rosenbluth
Hope Rosenfelt
Barbara Rothenberg
Shirley Safran





Elizabeth Sanders
Robert Sapienza
Julius Sarroff
Rosalie Scal
Elizabeth Scavone



Richard Schlosberg
Pamela Schmitt
Beverly Schnall
Michael Simon
Samuel Singer



Myron Sosnow
Sali Stern
Michael Taub
Patricia Taylor
Lawrence Taylor



Gloria Topper
Jia-Pei Wang
Karen Washington
Franklin Wechsler
Stephen Weiss



Marilyn Weissman
Ellwood White
Nancy Wilson
Ruth Wuhl
David Borah

I N M E M O R I A M

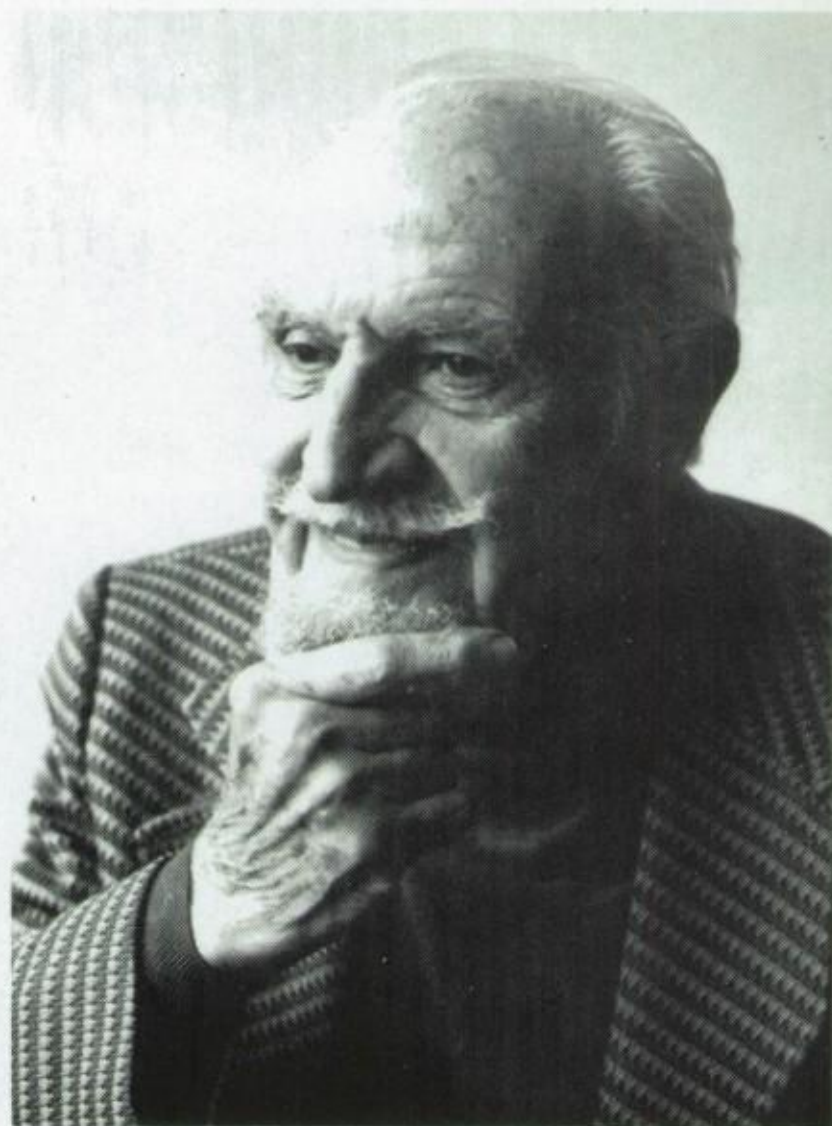
John B. Kenny, co-founder and dynamic principal from 1941 - 1965 of the High School of Art & Design, died at his retirement home in Ft. Lauderdale, Fla. on February 25th, 1988.

Born Oct. 25, 1899, John Kenny interrupted his college studies at CCNY to serve in the U.S. Army and saw action in France, 1917 - 18. After graduating he became an architect for the N.Y. Central Railroad. Intrigued by the challenges and relative freedom of teaching art in the public schools, Kenny took the art teacher examination, scoring top marks and heading the eligibility list.

In due course he became Chairman of art at Benjamin Franklin High School in Manhattan. At the same time, together with a team of other pioneers in vocational education, Kenny helped to convert a declining WPA unit into a specialized vocational high school — The New York School of Industrial Art, housed in a mid 19th century brownstone building on West 40th Street between 7th and 8th Avenues. Early in 1941, J.B. Kenny was appointed Principal. Step by step he expanded the curriculum, the faculty and the enrollment. When the building was abruptly declared unsafe, Kenny happily moved to a similar 19th century building, with three times the capacity on East 79th St.

Here, though far from satisfied, Mr. Kenny could mount art exhibitions, present notable guest speakers, add new departments and cultivate a specialty: knowing every student's name by heart by being on the move throughout the building at all times. Ably assisted by Anita B. Cronk, Kenny successfully engaged a host of prominent professionals from the world of design and art to lecture to assemblies and often hire graduates for their firms. Over the years a veritable network of art directors, designers, illustrators, photographers, and sculptors grew around and out of the school. As the school kept growing and became world renowned it spilled over into two additional buildings, one on E. 51st St., the other on Lafayette.

Rising real estate values and Kenny's shrewdness and impressive performance made it possible to combine these properties into the long promised dream of a modern school building in mid-Manhattan located at 57th Street and 2nd Avenue. Completed in 1960 and renamed The



High School of Art & Design, the school has trained more than 10,000 commercial artists, art directors and teachers over the past half century.

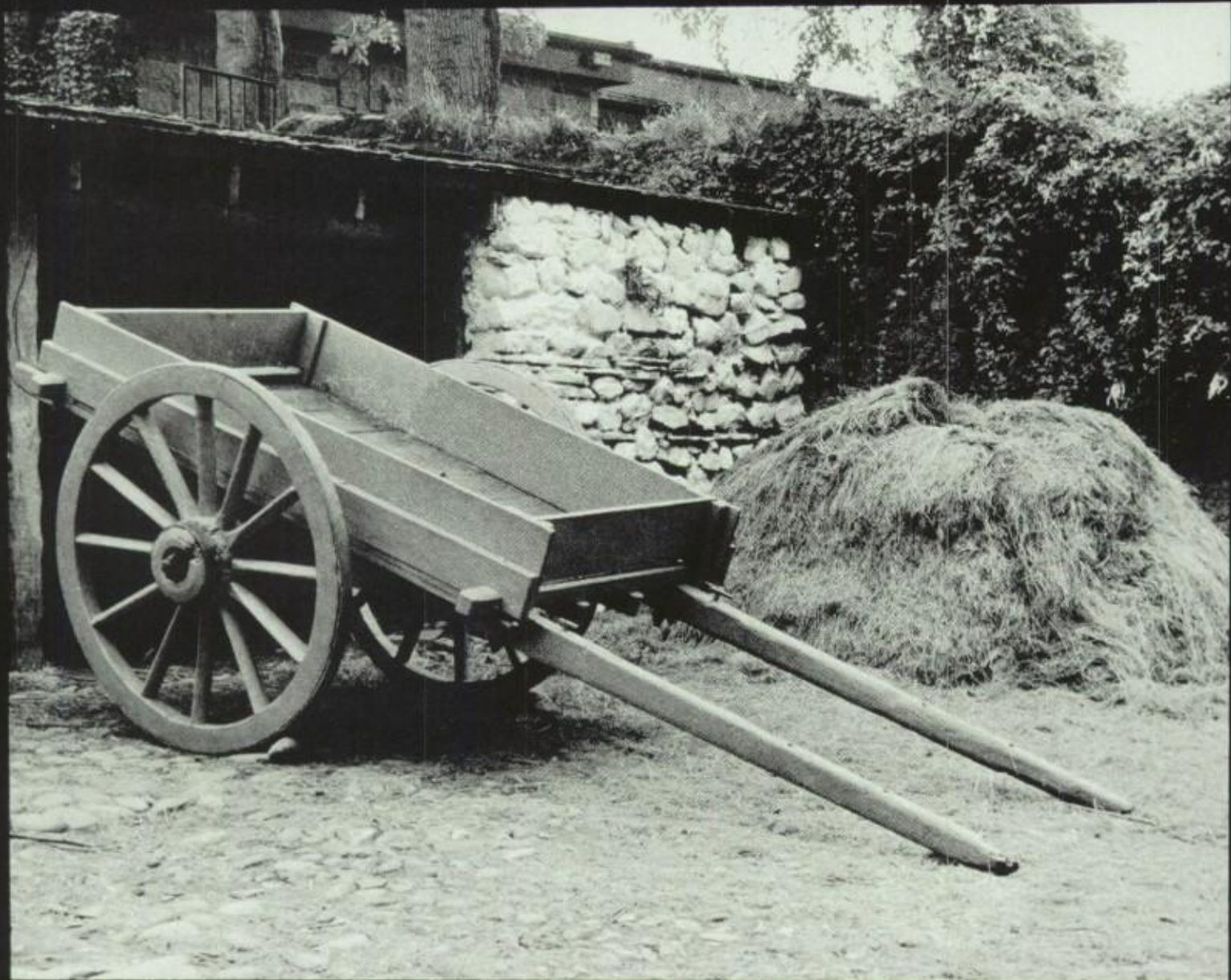
During many summers, Mr. Kenny taught ceramics at Alfred University, Alfred, N.Y. where he had received his MA in Fine Arts with ceramics his major.

John Kenny retired in 1965 to a life of traveling and authoring together with his wife Carla, a former teacher of fashion art at Art & Design. Their major work: *The Complete Book of Pottery Making* — a definitive standard work on ceramics, John B. Kenny's specialty among the many arts taught at The High School of Art & Design.

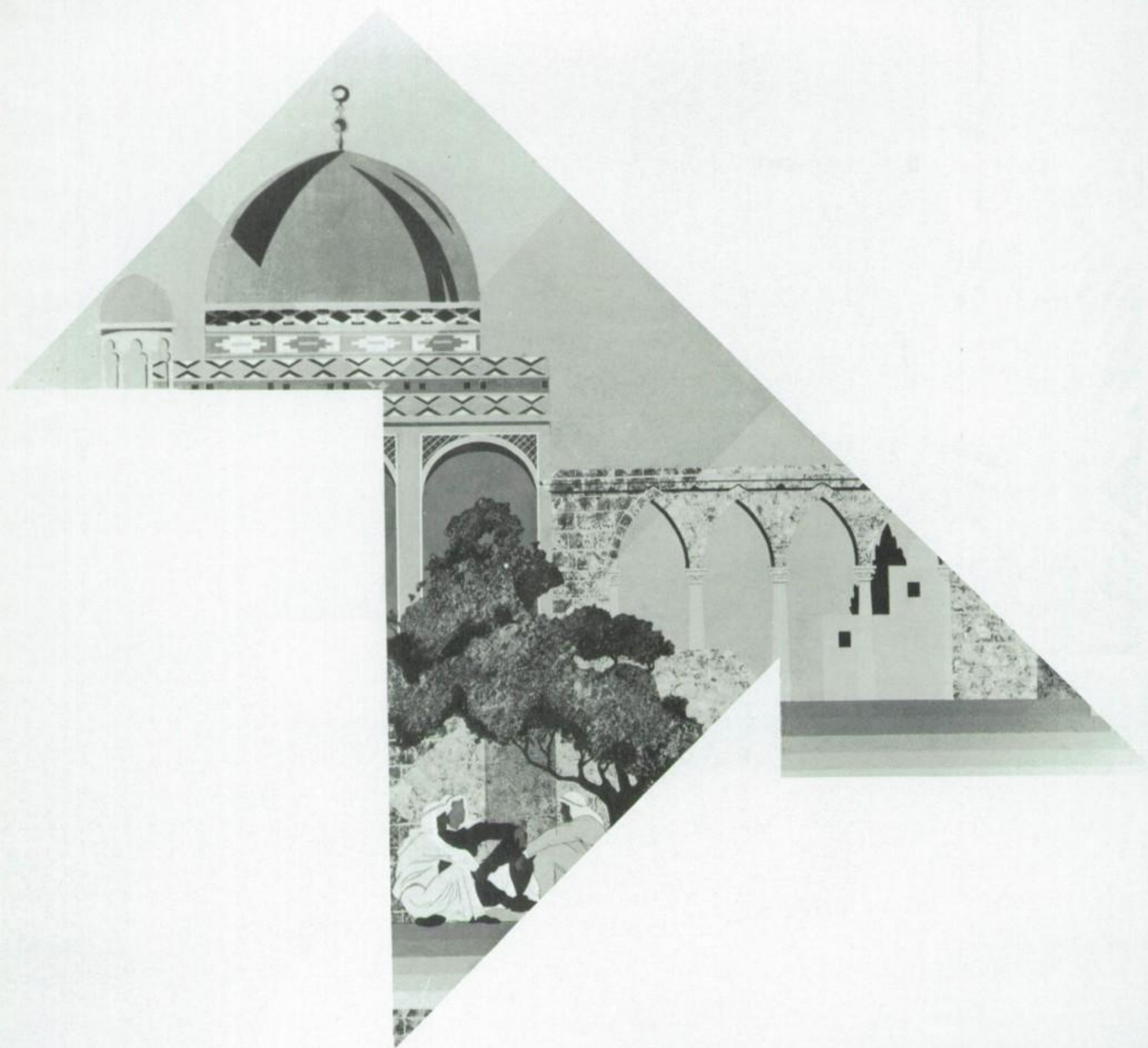
On his retirement, Mr. Kenny received a special award from the Society of Illustrators which reads in part: "... to John B. Kenny in recognition of his outstanding artistic achievements as principal of the High School of Art and Design: he was a great guiding force in the careers of thousands of young people in the graphic arts."

John Kenny is survived by his wife Carla and their daughter Pamela, an actress and by Pat, his daughter by a former marriage.

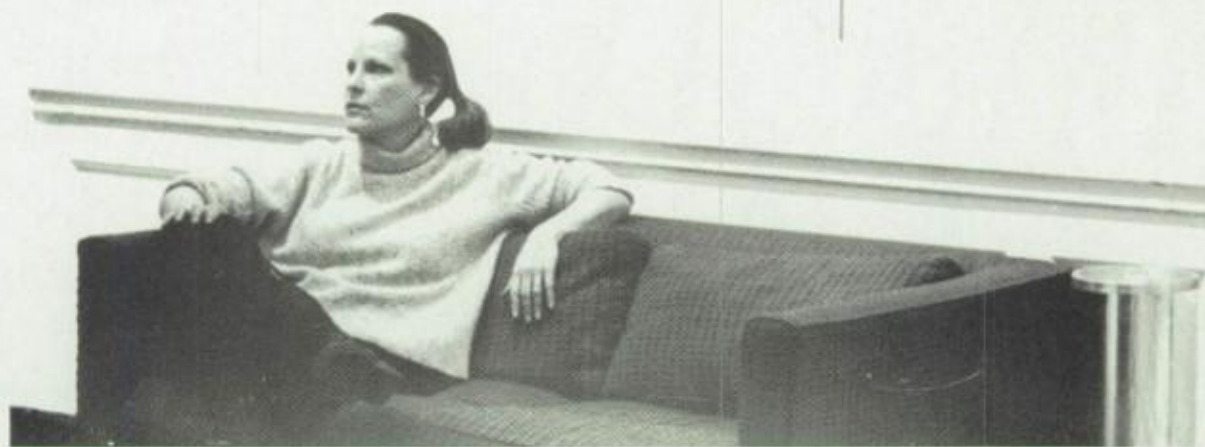
Remembrances may be sent to the J.B. Kenny Fund, High School of Art and Design, 1075 Second Avenue, New York 10022 □ TFN



Robert Sapienza: *Stonehenge, England and Limerick, Ireland*



Irwin M. Gross: *The Dome of the Rock*,
1982/acrylics on panel



Suzanne Osterweil: *Pottery Woman*/42x42", acrylics on canvas

Installation of show at Marymount Manhattan Gallery — Photo: Lisbeth Arce, A+D '87



Proclamation

For Suppressing REBELLION and SEDITION

GEORGE R.

WHEREAS many of our Subjects in divers

of our Colonies and plantations in North-America, misled by
gerous and ill designing men, and forgetting the alleg
they owe to the power that has protected and sustained them
is disorderly acts committed in disturbance of the public pea
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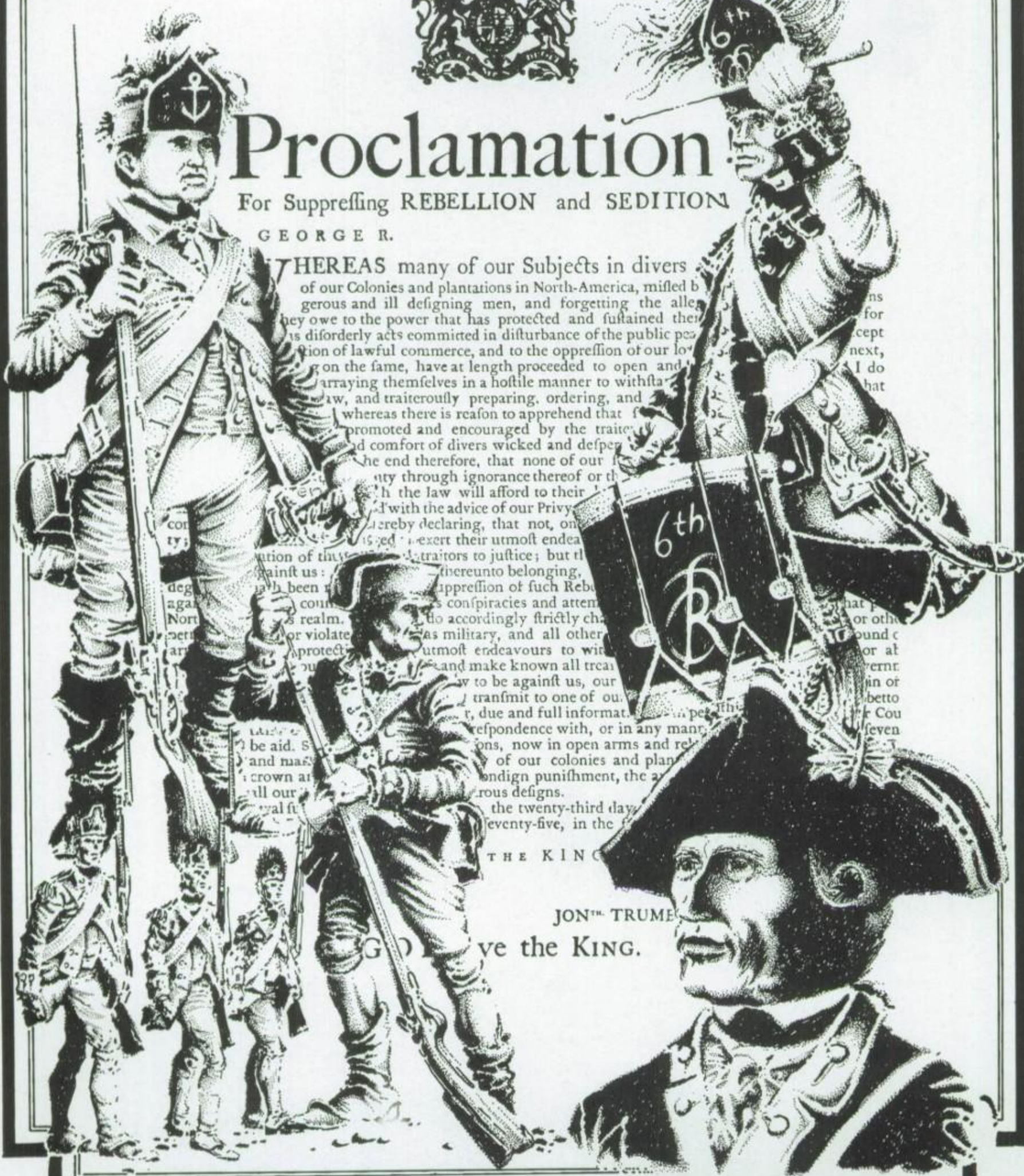
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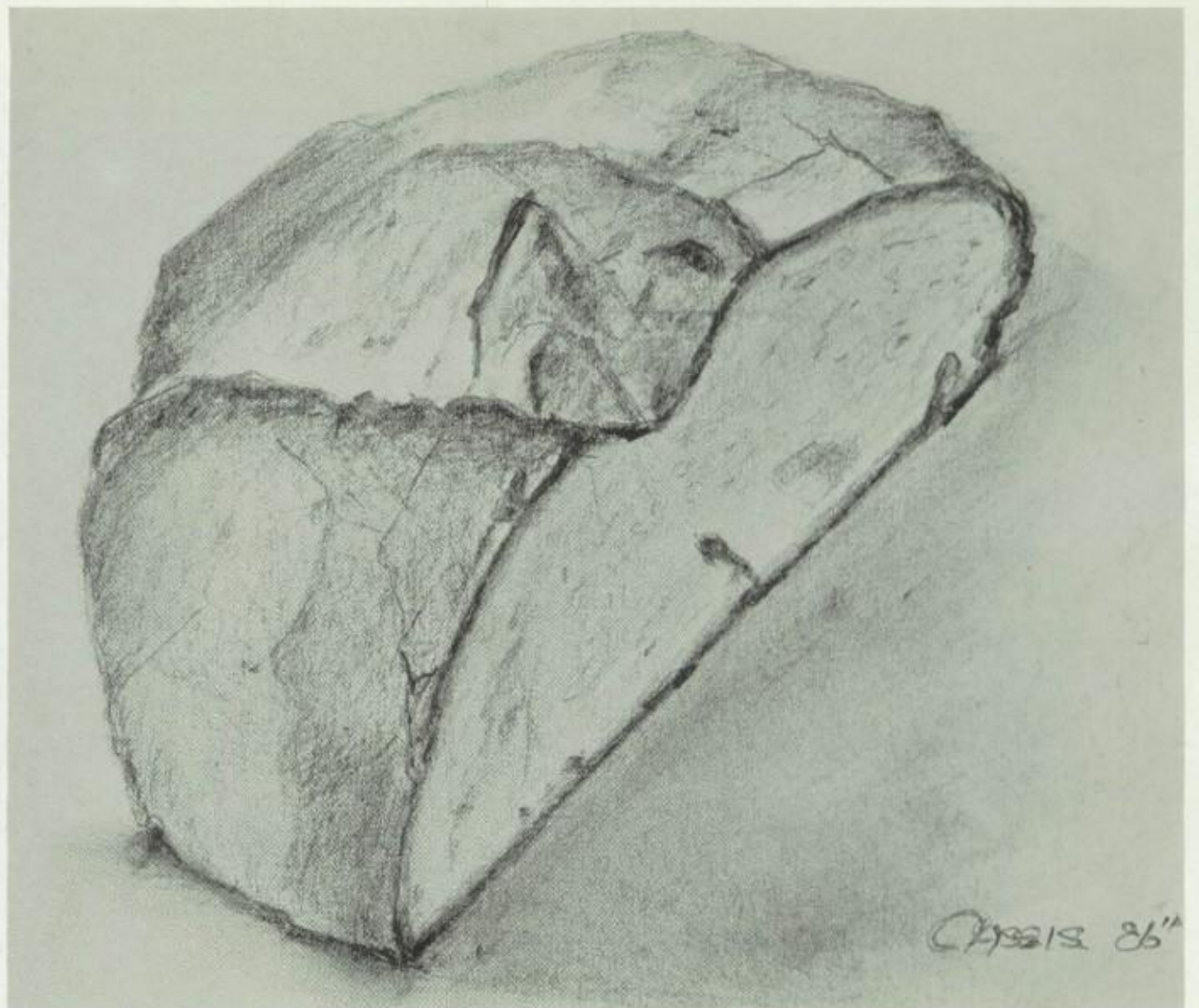
JONTH. TRUMBULL

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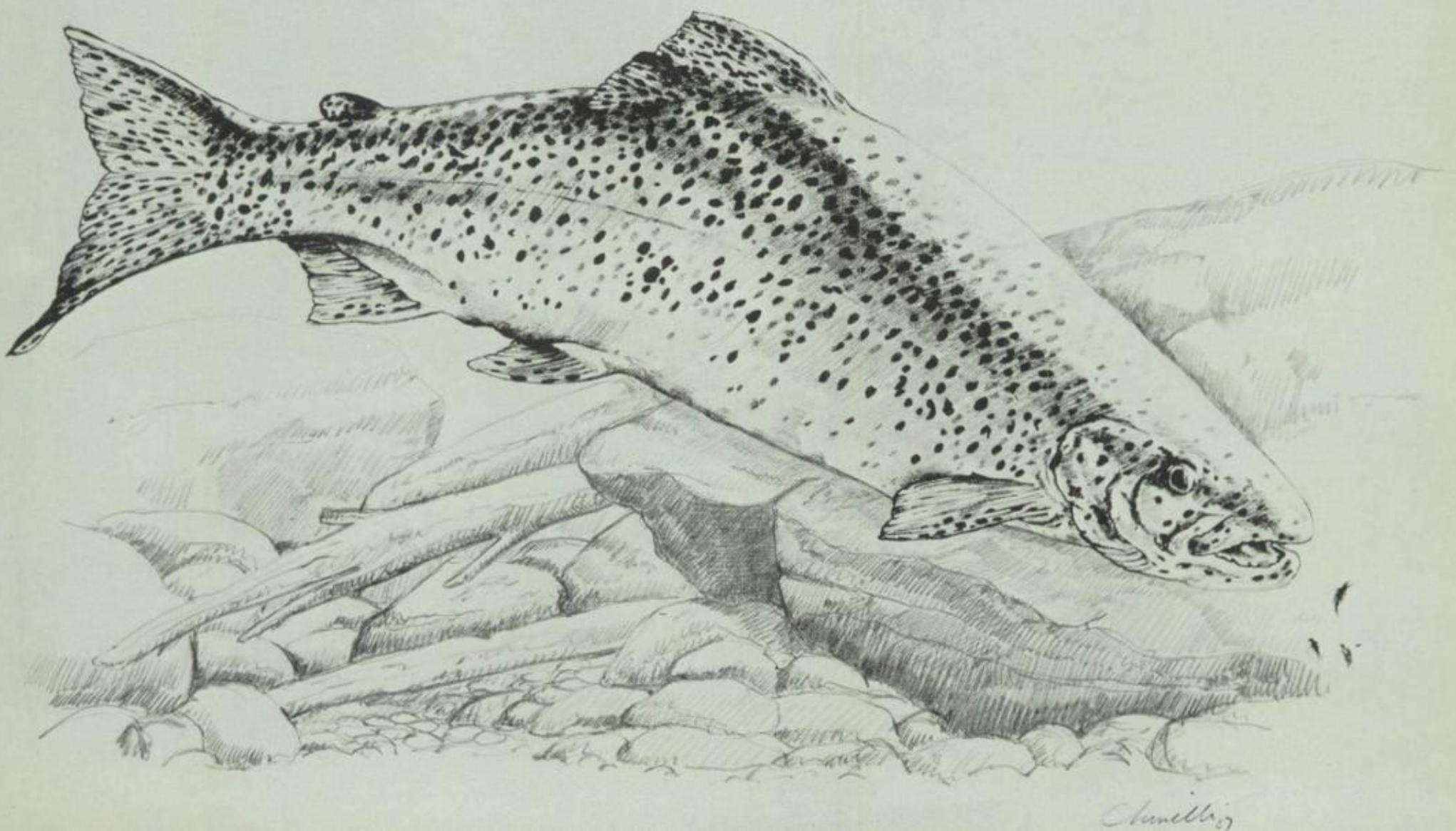


Robert Frank: Historical Collage, 1988/pen and ink over document

Keith Cassis: Halfloaf 1986/
pencil on paper,
6½x8"



Paul Chinelli: Editorial Illustration 1988/pencil



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watch with 60
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each minute

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The LeJour Sixty Watch is so beautiful and so unique that it is a work of art and has patents issued and pending by the governments of many nations. You've never seen anything like this fabulous watch before. A multi-colored disc moves over its face each second, providing you with a unique display of ever-changing colors. It is a watch created for people who love color, fashion, innovation and good looks. It is a watch that is dazzlingly different and is available in two exclusive versions, available only through American Express. The muted tone version has an elegant black and white tone dial that appears to grow progressively darker and lighter as grey tones merge into black tones while the white of the dial seems to appear and disappear. The bright tones version creates all the colors of the spectrum as red, yellow and blue tones and shapes merge and blend, transforming themselves before your eyes into fuchsia, orange and deep purple tones.



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The LeJour Sixty Watch contains a genuine Swiss quartz movement with dependable long-life battery operation. The case is water-resistant to 3 atmospheres, has a fashionable mineral glass crystal and is finished with 23-karat gold-plated fittings. And the unique ribbed strap is made of supple genuine leather. These extraordinary watches were created for Color Watches by LeJour by David Pakter, one of America's most innovative designers, and are made available exclusively through American Express.



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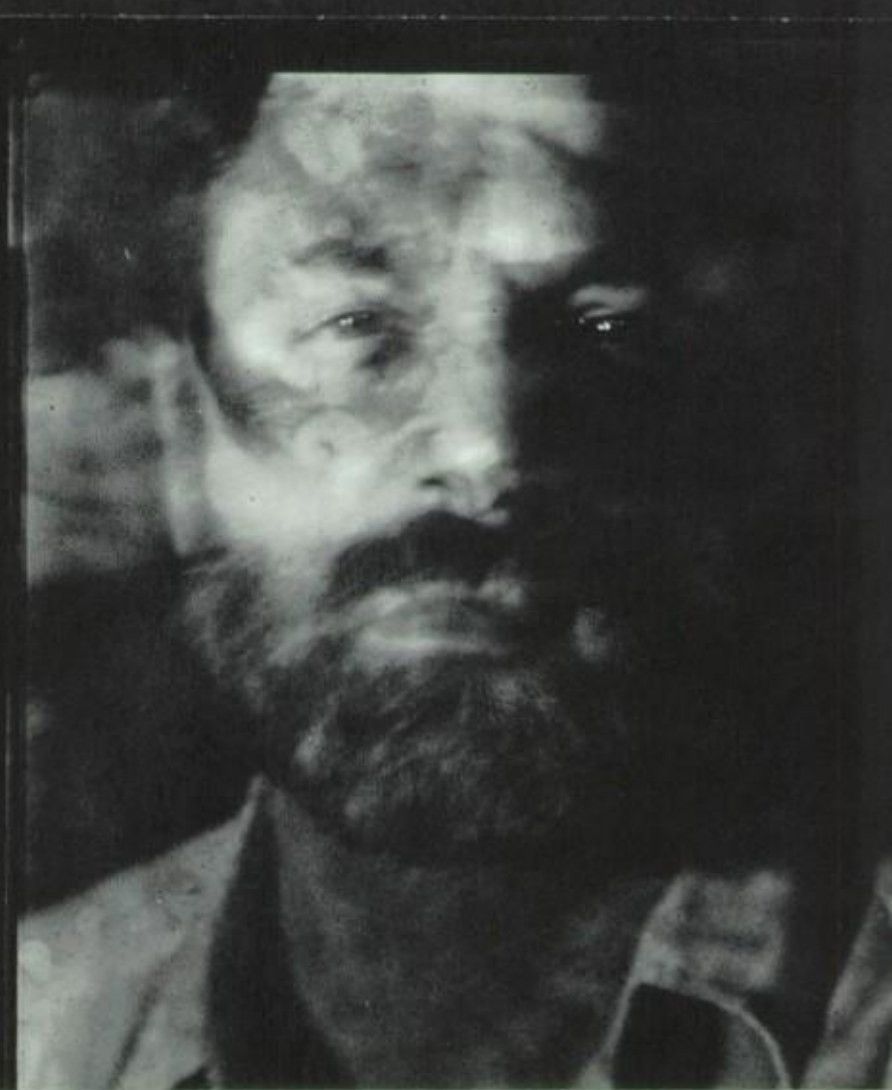
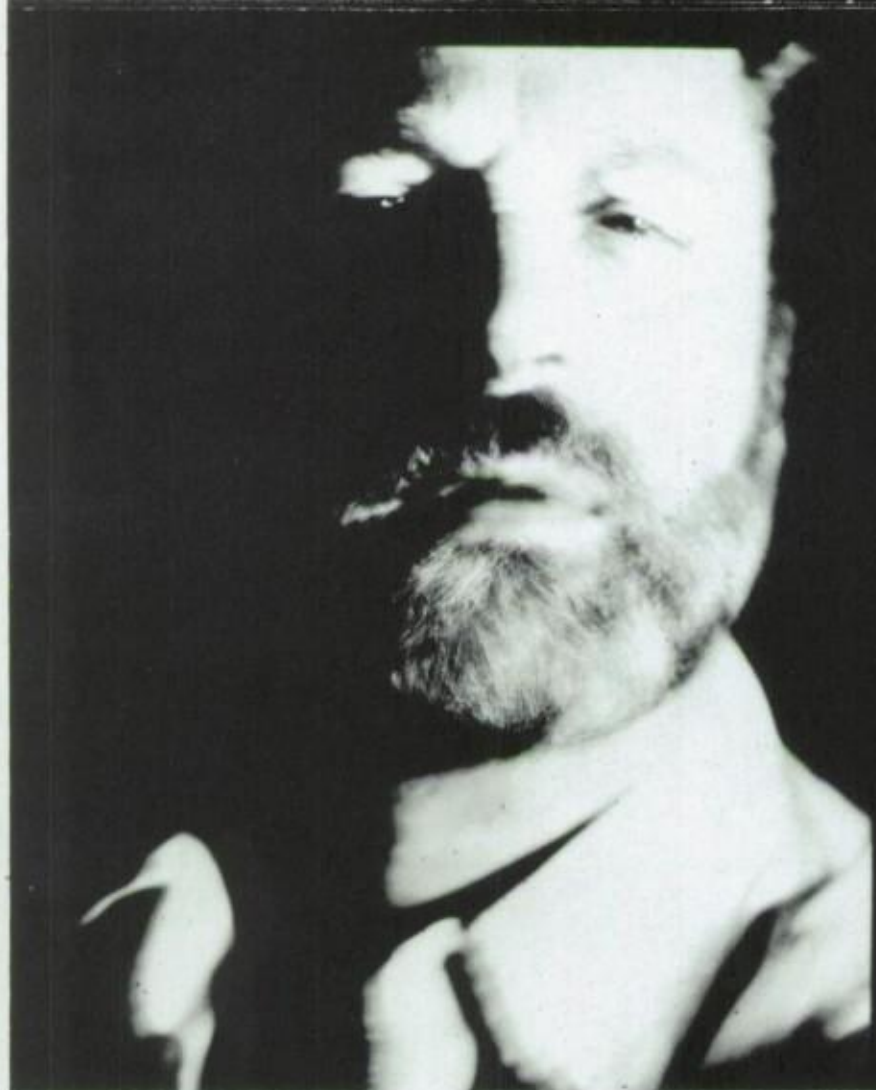
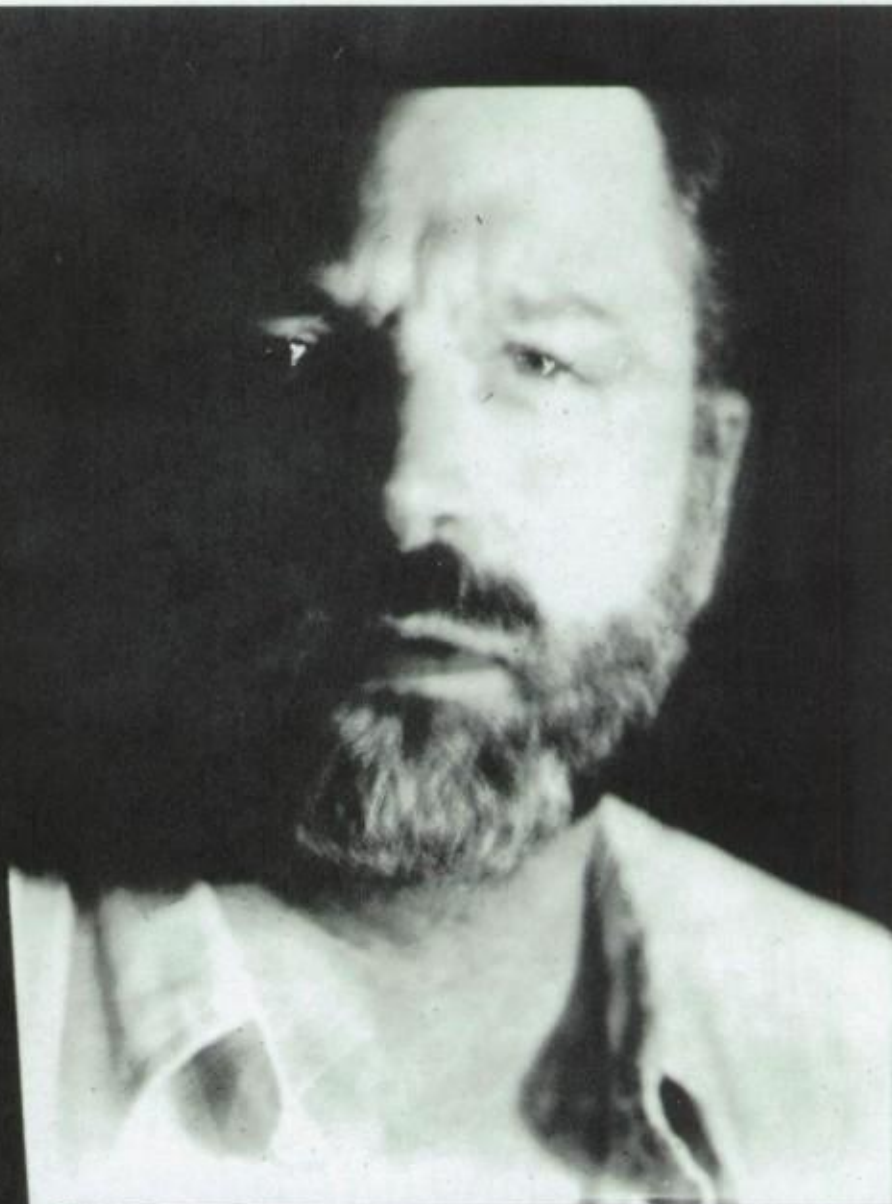
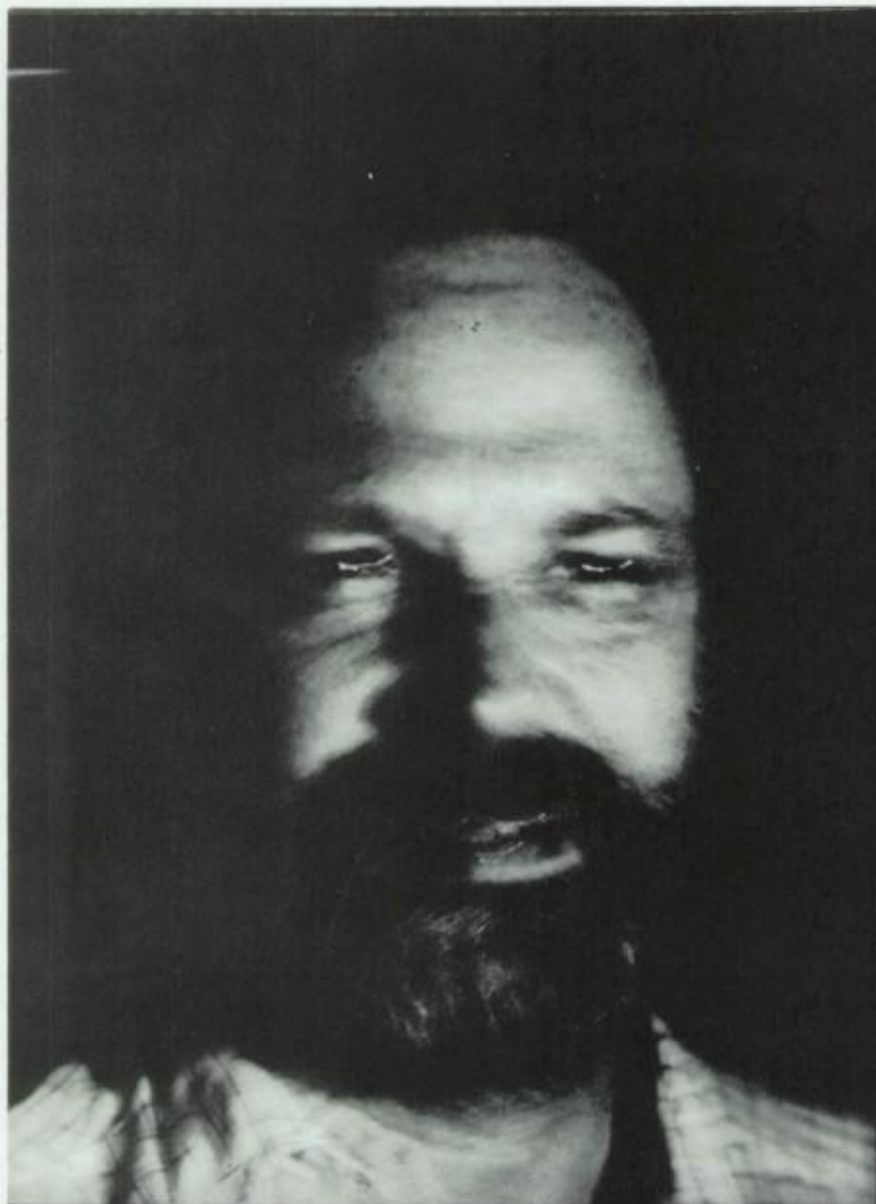
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David Pakter: Full color flyer mailed to American Express card members in the U.S.A.

New Product Development from concept, research and design through final production and marketing of the SIXTY Collection worldwide.

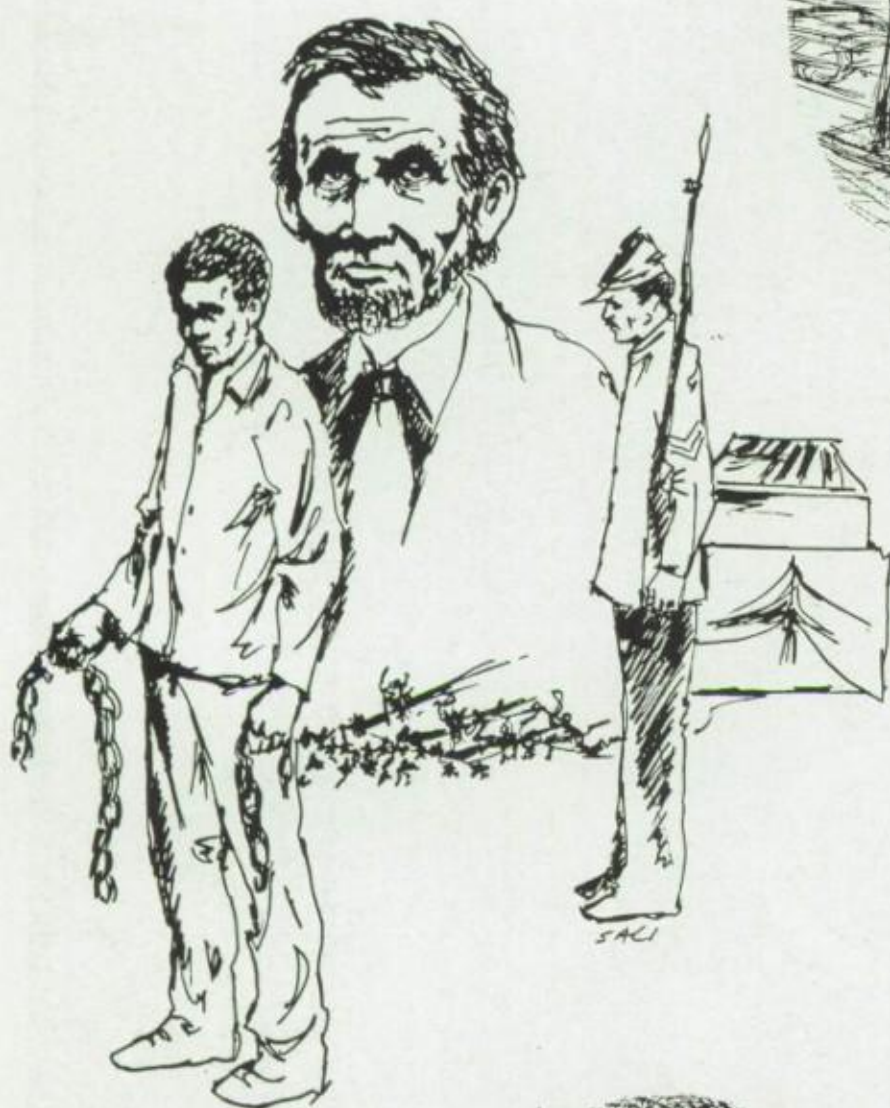


Richard Deane Taylor: *Portrait of a Young Man*/oil on canvas, 15x18"

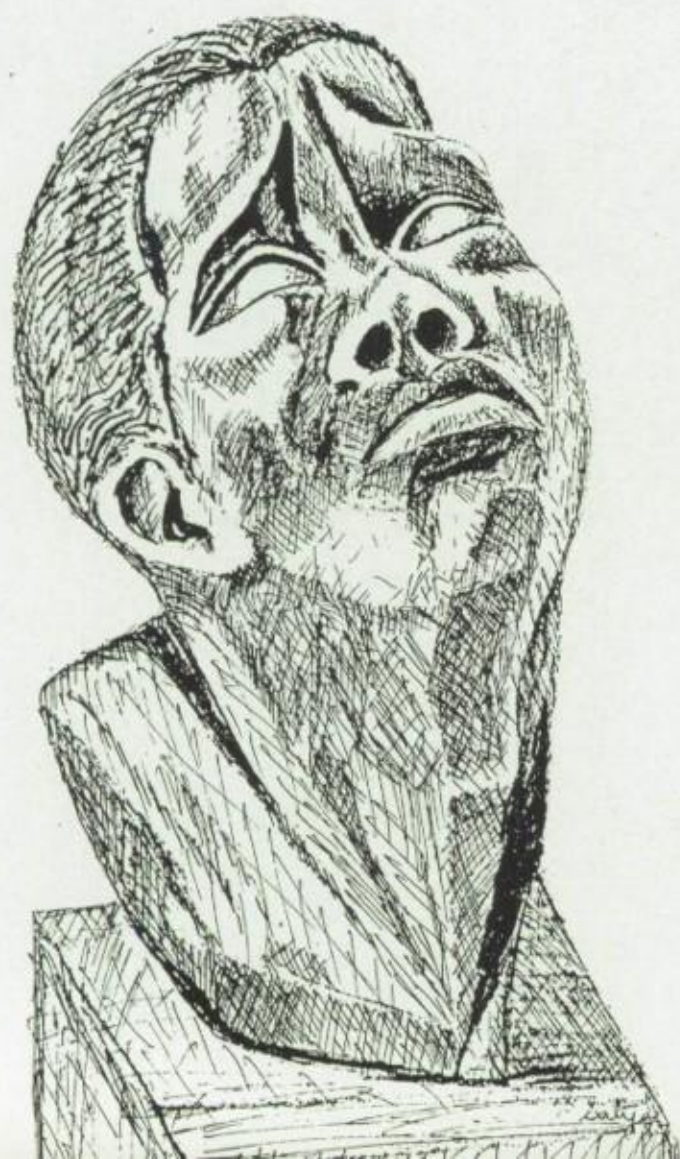


Kurt Heyl: *Self-Portrait Series 1987*

George Jellinek: *Fifth Avenue at 87th Street/pen & ink*



Sali Stern: *Civil War Images/pen and ink*



Gloria Topper: *Life Study/pen and ink*

Satya Gupta: *Concept sketch for a sculpture, 1988/pen and ink*



Paul Fortenberry: *Stoneware Tea set*, 1988



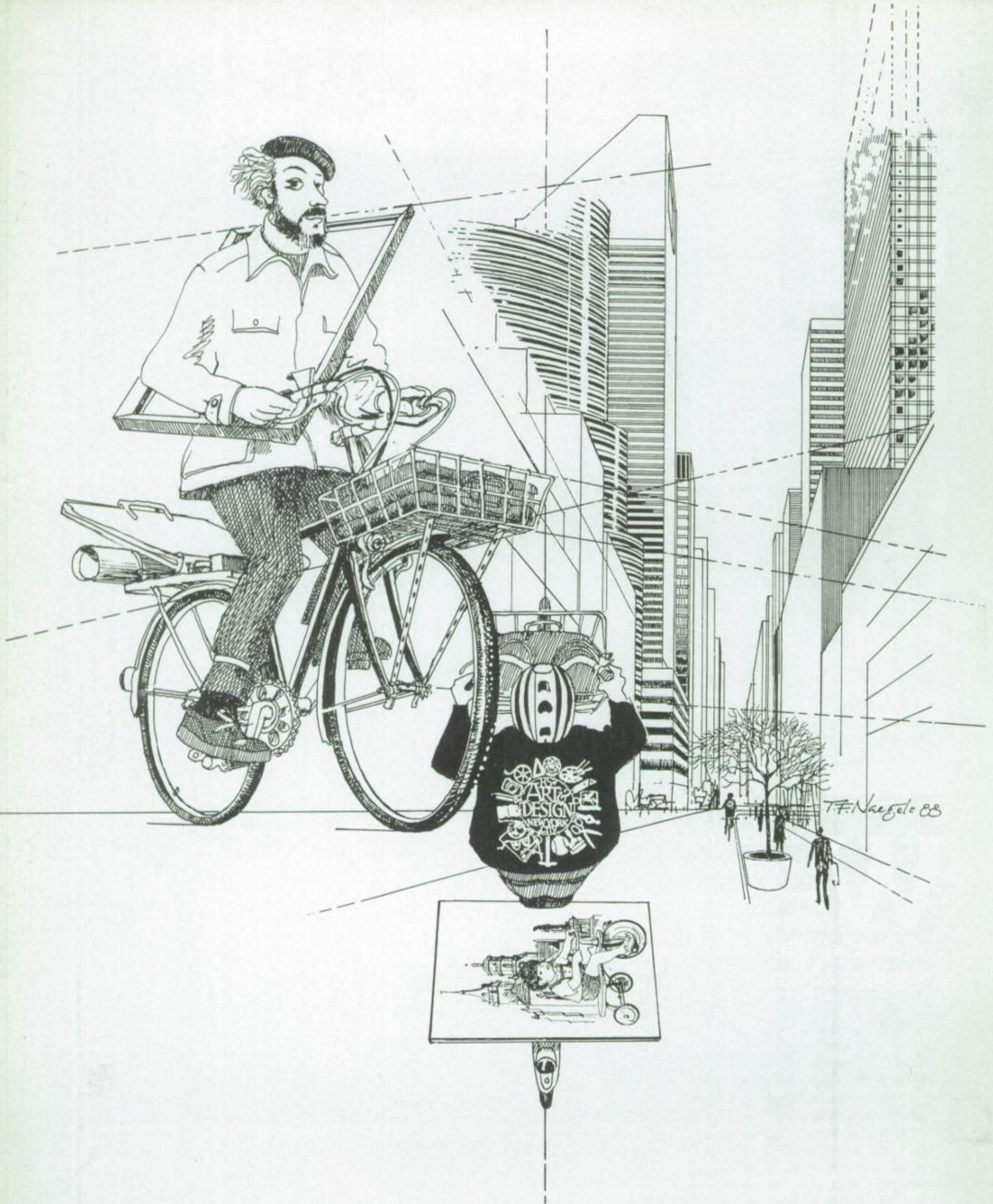
Umberto Gonzales (Taal Mayon): *The Wild Dogs of Mayon (I)*/terra cotta, 17" high



Harry LeMay: Life study of Peter/felt tip marker



Irving Docktor: *Book Illustration* 1987/pen, ink and brush



Thomas F. Naegle: *Selfpropelled*, 1988/pen & ink



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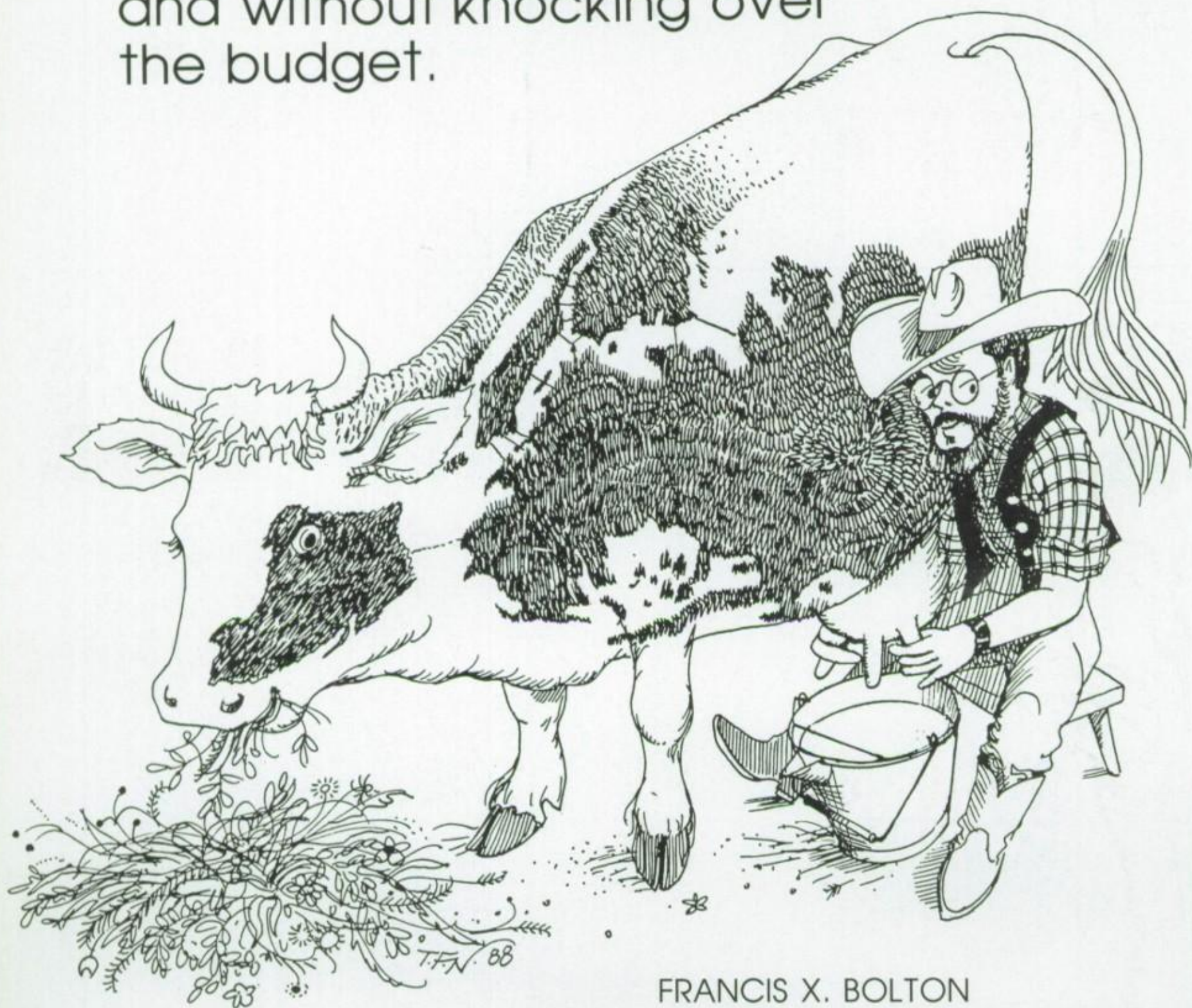
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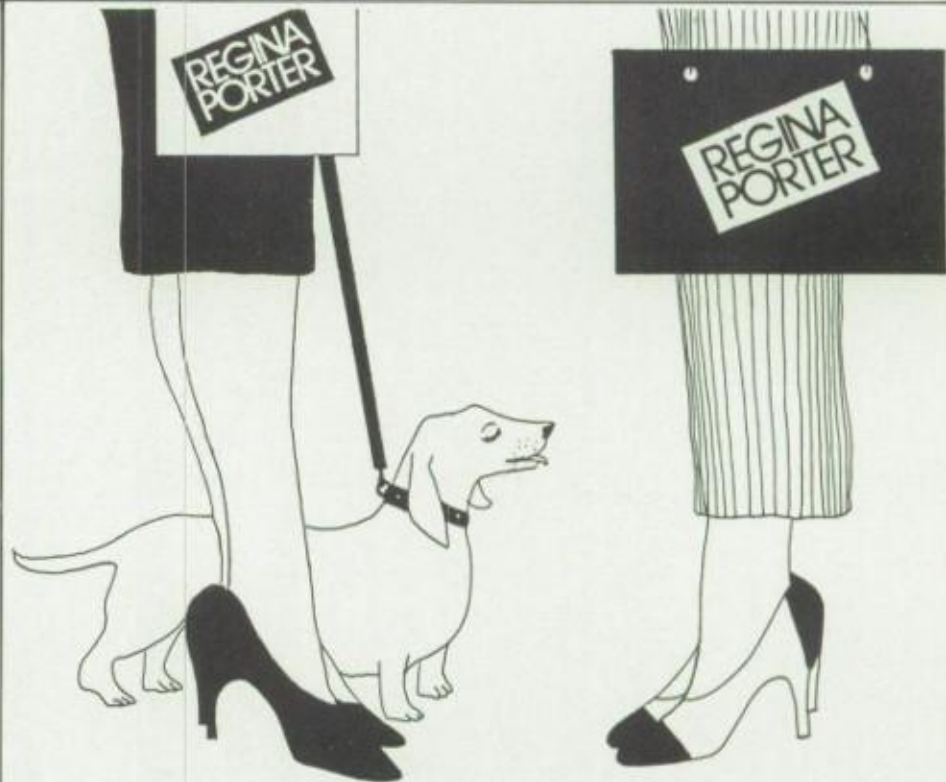
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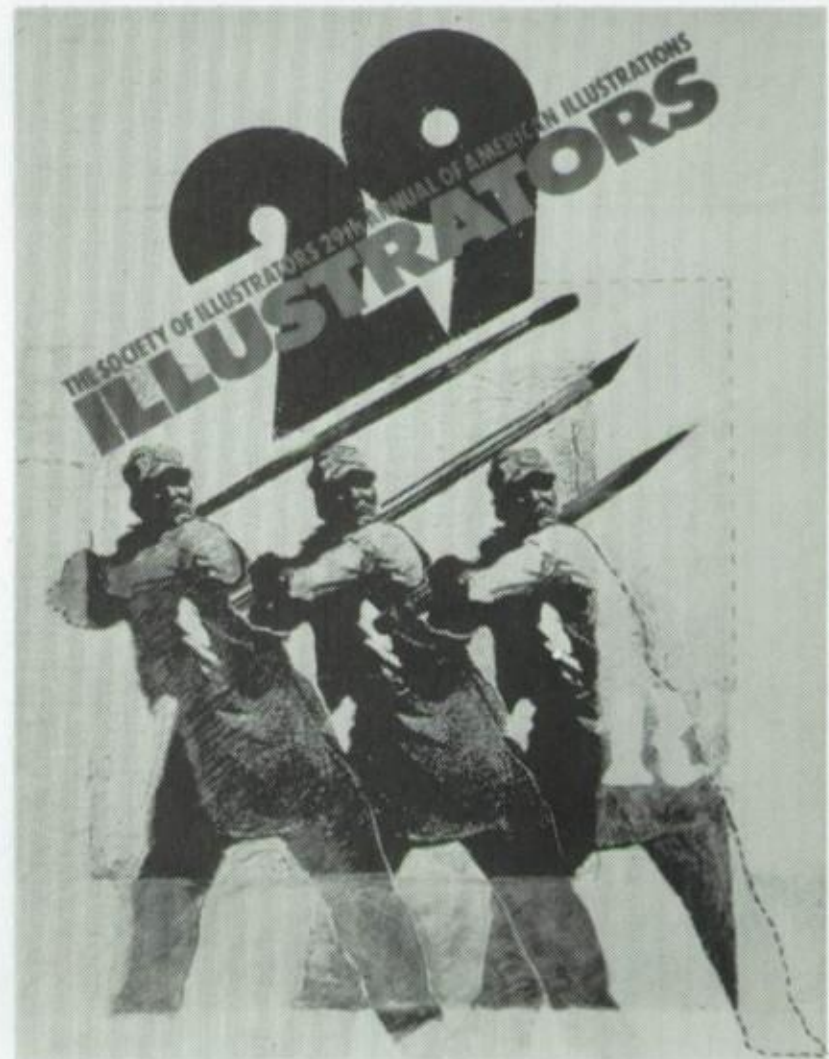
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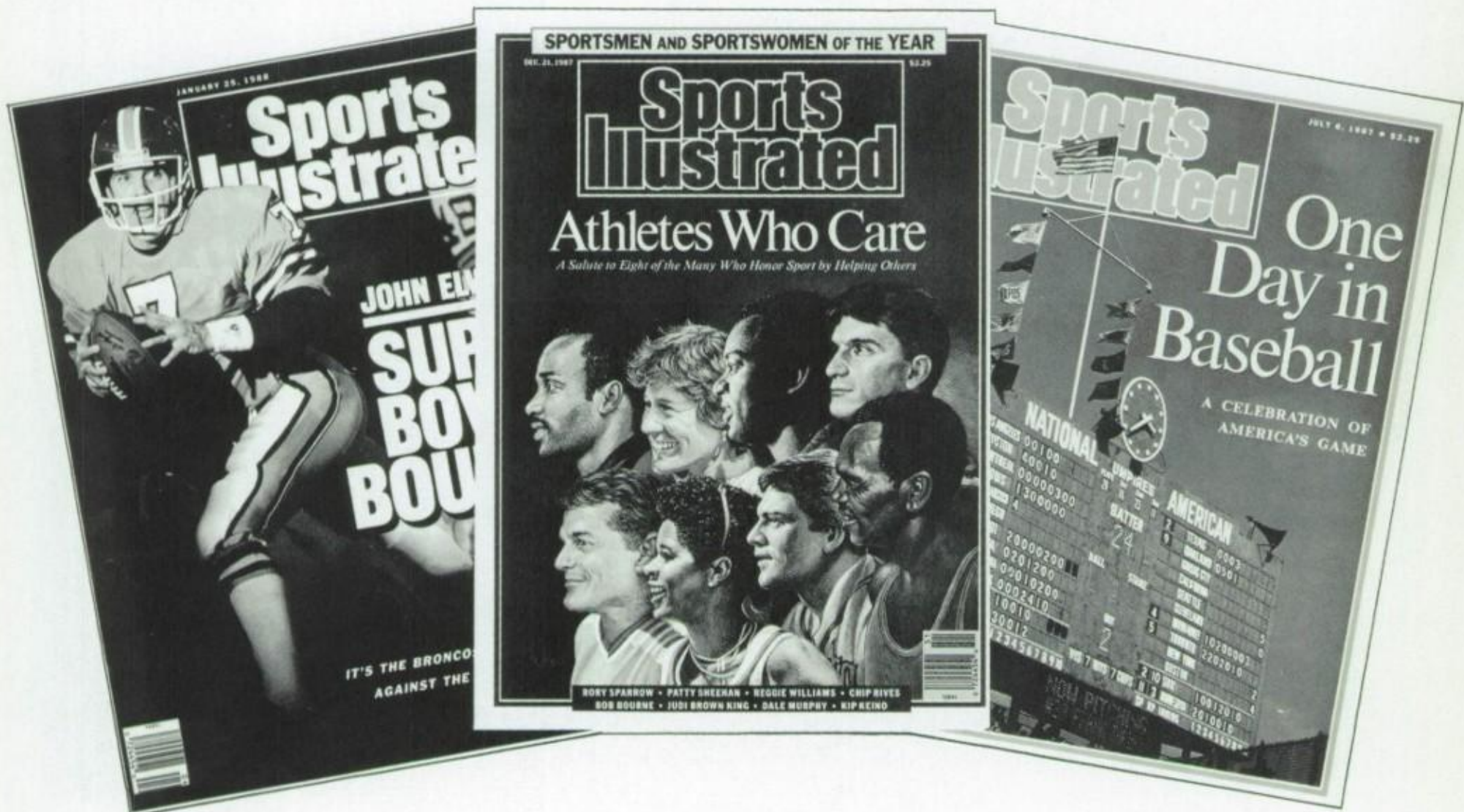
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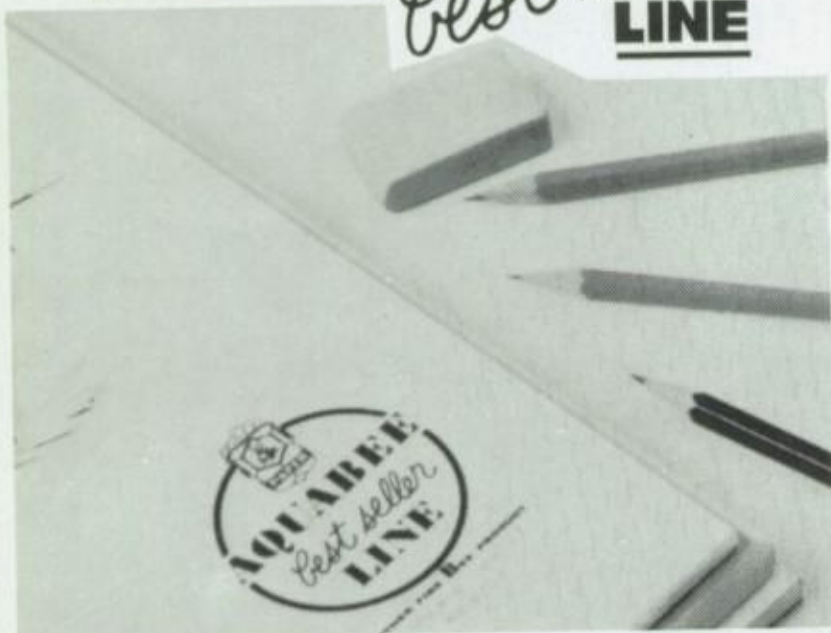
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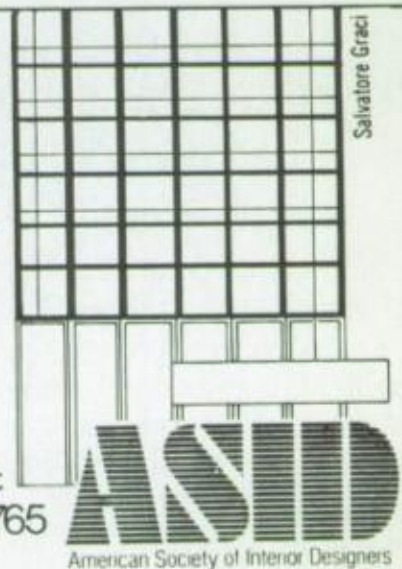
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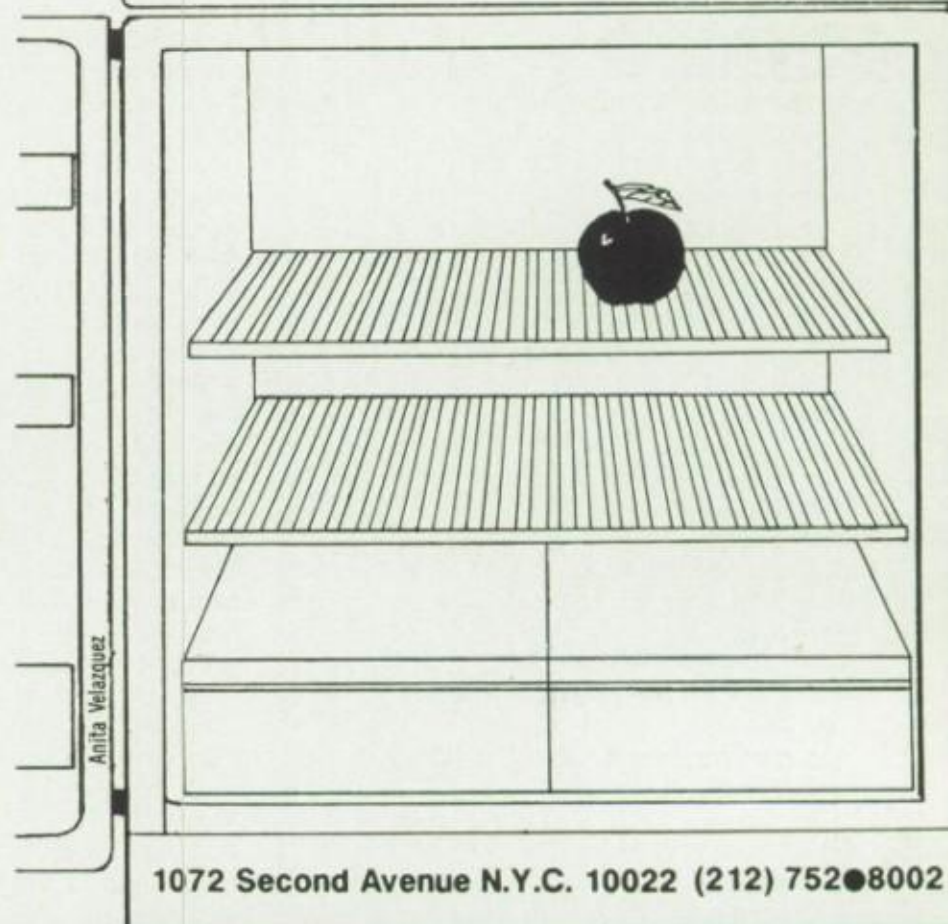
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